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A belated but very interesting concert occurred at the Philharmonie last Monday evening, when the famous Students' Choir of the University at Upsala, Sweden, was heard. The entire choir of the university numbers about 350 singers, but the body of singers we heard and which has been concertizing recently in Germany consists of fifty-two picked men. Last week they sang at a Swedish music festival in Dortmund, and it is reported that their singing was the most interesting feature of the festival. This is undoubtedly one of the finest male choirs in the world. It is remarkably well balanced in respect of tonal volume and quality; the basses are particularly fine. Under the leadership of Hugo Alfvén, the director of the musical department of the Upsala University, the young men have been drilled to a remarkable degree of perfection. In point of unity and precision of attack, dynamic gradations, rhythmic verve, swing and temperament, nothing finer in the way of male chorus singing has been heard here in recent years. The students sang the entire evening from memory and that in itself was a great advantage. The program was made up principally of works by Scandinavian composers, although Brahms' "In stiller Nache" and Hegar's "Totenvolk" were two very effective numbers. The latter work revealed better than any other number of the program the great skill of the organization in mastering technical difficulties of a more complicated form. A number of Swedish folk songs were sung with beautiful effect, and in response to tumultuous applause after the conclusion of the first part of the program the students gave a very spirited rendition of "Die Wacht am Rhein."

Alfvén, the leader of the choir, enjoys a national reputation as a composer—in fact, his name has penetrated far beyond the borders of Sweden. Born at Stockholm in 1872, he studied there at the conservatory from 1887 to 1890, giving his attention chiefly to the violin and composition. For a year he was violinist in the Royal Orchestra at Stockholm. In 1897, having received a state scholarship, he studied abroad two years. The greater part of these two years he spent in Brussels studying the violin with César Thomson. In 1900, again the Jenny Lind scholarship was conferred upon him for a period of three years, and during this time he again studied in Germany, France, Spain and Italy. In 1904 he was appointed professor of composition at the Stockholm Conservatory, and two years ago he accepted the directorship of the musical department of the Upsala University, which includes the post of leader of the Sons of Orpheus, as the Upsala student choir is called. As a violin virtuoso Alfvén has repeatedly appeared with success in his native country, but his fame rests chiefly upon his compositions. He has written three symphonies, several symphonic poems and rhapsodies for orchestra, numerous choral works and also compositions for piano and violin. Alfvén proved to be a very efficient and temperamental leader. It is certain that the choir never had a more able conductor. The Sons of Orpheus are accompanied on their tour by a soloist in the person of Niels Svanfeldt, the well known Swedish baritone. Svanfeldt is a native of Upsala, and was a student at the university. He possesses a voluminous and agreeable baritone voice and he proved himself to be a skillful and artistic singer. After leaving the university he pursued his vocal studies in Munich and Berlin, and then accepted operatic engagements at Vienna, Leipzig and Stockholm. In spite of the lateness of the season, the Philharmonie was well filled on Monday, a circumstance that testified to the great reputation of the Upsala students, for no ordinary concert would draw out an audience of that size at this time of the year. The concert was a pronounced success.

The Swedish Music Festival referred to above was held at Dortmund from June 8 to 11 under the leadership of Hugo Alfvén. The program was opened with a performance of Wilhelm Stenhammar's three act music drama entitled "The Festival at Solahug." Although the work reveals considerable Wagnerian influence, it is chiefly lyrical in character and contains many beautiful parts, so it is reported. The composer was present and was loudly acclaimed. The chamber music concert that followed contained an interesting string quartet in A minor, op. 25, by Stenhammar. It is distinctly modern in character and is a beautiful work. A piano quintet in A major by Franz Berwald, who has been called the Swedish Beethoven, proved to be fresh, spontaneous, pleasing, old fashioned music with a natural melodic flow. Thus, it formed an agreeable contrast to the modern, somewhat melancholy style of Stenhammar. A sonata for violin and piano in G

minor, op. 32, by Emil Sjögren, showed that composer in a favorable light. Technical skill, good powers of invention and passion are his. It was played by Stenhammar and Marteau. The former, by the way, is an admirable pianist. I recall his appearance at a Philharmonic concert in Berlin under Richard Strauss sixteen or seventeen years ago, when he gave a noteworthy performance of his own piano concerto. The closing number of the program of this first chamber music concert consisted of a song cycle



WILHELM BACHAUS AND LEOPOLD AUER.

entitled "Tannhäuser," by Sjögren. It was beautifully sung by John Forsell, a baritone singer of the first rank (heard in New York several years ago), and one of Sweden's ablest living vocalists.

The program of the first orchestra concert opened with a symphony by Franz Berwald, entitled "Symphonie singulière," of which the Dortmund Symphony Orchestra, under Hüttner's baton, gave a very fine rendition. Then came August Söderman, Sweden's celebrated composer of ballads, with two works, i. e., the "Pilgrimage to Kevlaar," for baritone solo, mixed choir and orchestra, and a ballad for baritone solo and orchestra called "Tannhäuser." The



A WAGNER FANTASY.  
(Published by Hans Dursthoff, Berlin.)

subject of Tannhäuser seems to have made a strong appeal to Sjögren. Forsell again with his splendid voice and fiery delivery gave very effective renditions of the baritone soli in both numbers. The choir and orchestra were also very creditable. Both of these ballads are written in a popular style. A symphonic poem entitled "The Island of Death," by Andreas Hallén, although too long, had many good points, and Alfvén's "Nordlandskampf" for male chorus, magnificently sung by the Upsala students, made

a profound impression. For musicians the most interesting number of this program was Stenhammar's second piano concerto, which was played with great finish and verve by the composer himself. An overture called "Antony and Cleopatra," by Ludwig Norman, was of no great interest, but an adagio for violin and orchestra, by Carl Valentin, was warmly applauded, while songs by Sjögren, Stenhammar and Alfvén, as sung by Signe von Rappe, revealed these Northerners as capable composers of the lied.

Versatility seems to be one of the many virtues of the Swedish composers. At the second chamber music concert Norman, whose overture at the orchestra concert on the previous day did not make a very favorable impression, scored a pronounced success with a string quartet in A minor. In this work Norman revealed much more spontaneity and natural flow of invention, while all the technical requirements of writing for string were mastered with ease. A charming old trio for violin, cello and piano, by Berwald, followed. A sonata in G major for violin, by Petersen-Berger, testified to the fact that this composer has combined the progressive, modern, romantic and technical tendencies in music with a national mode of expression in melodic invention. A number of lieder by him were also of interest. The greatest success at this concert was achieved by John Forsell with his singing of a number of songs by A. F. Lindblad, who has been styled by some the Schumann and by others the Schubert of Sweden. Lindblad has poetry, imagination and strong lyrical tendencies.

On the program of the second orchestra concert, Hugo Alfvén was represented with a symphonic poem called "Aus den Schären." In this interesting composition Alfvén has demonstrated that he is a veritable master of modern instrumentation in the best sense of the word. He handles the orchestra with great skill. The work also contains good ideas in abundance. This was preceded by a choral composition entitled "The Flower Prince," the text of which is a glorification of the famous Swedish botanist, Linné. As a composition it is weak and wholly lacking in originality. Then came Hugo Alfvén again with a work for male chorus entitled "The young Mr. Sten Sture," of which this was the first public performance. As sung by the Upsala students under the spirited leadership of the composer, it was the most effective number of this concert. The same composer's third symphony in E major also made an excellent impression. Tor Aulin's violin concerto in C minor, which was played here in Berlin some years ago by Marteau, was well received. Vocal compositions by Tor Aulin and Ture Rangström did not arouse much interest. Sweden, too, has its Arnold Schönberg, it seems, in the person of Nathanael Berg, who in strong contrast to his countrymen represented at this festival, proved to be a musical realist and even an anarchist of no small calibre. His symphonic poem, "Dream Forces," expresses all and a good deal more than Lenau must have felt when he wrote his "The dream was so wild, the dream was so fearful," on which this composition is based. Berg throws traditions to the wind and celebrates an orgy in tones. It is a wild, turbulent, passionate piece of orchestral writing, but it reveals so much talent that one may expect great things from this young Swede after he shall have toned down. The other Swedish composers, as they revealed themselves at this festival, were tame in comparison with Berg.

The closing concert of the festival given by the Upsala students' choir was for the general public and was by far the most enjoyable of all the five days of musical offerings. The general verdict was that such male chorus singing had never been heard in Dortmund. The purpose of this festival was to introduce some of the old, forgotten compositions by Berwald and to let Germany know what is being accomplished today by the ablest Swedish composers. The festival was given under the auspices of the Swedish Ambassador to Germany and was attended by a number of prominent personages, including the Prince of Schaumburg-Lippe and Princess Victoria, the sister of the German Emperor. The affair was a decided success and served to introduce a number of hitherto unknown Swedish composers. The attendance left nothing to be desired.

Here in Berlin the opinion prevails that the recent disturbances during the performance of the "Rheingold," under Felix Weingartner at the Paris Grand Opera last week, were intentional and are to be looked upon as a demonstration against the conductor. Naturally, it would be difficult to prove such an assertion.

The Bach Festival, held at Breslau from June 15 to 17, proved to be a great success. The program was made up chiefly of little known Bach compositions and consisted of several cantatas, the "Brandenburg" concerto in G for violin, with the accompaniment of strings and flutes, and numerous chamber music compositions that

had never been heard in Breslau. The playing of Wanda Landowska on the cembalo was one of the most interesting features of the festival.

\*\*\*

Max Bruch's latest composition, a choral work entitled "Die Macht des Gesanges" (The Power of Song), has just been published by Simrock. Connoisseurs who are familiar with the score say that it reveals this famous composer at his best. No other living man has written so much and so effectively for mixed choir and orchestra as Max Bruch and the news that he has just completed a new work of this character will be hailed with delight throughout the entire musical world. It is written for baritone solo, chorus and orchestra and there is also an organ part, although this is not obligatory. The work will be produced next winter by all of the principal oratorio societies of the Fatherland.

\*\*\*

Elizabeth Kuyper, a pupil of Bruch in composition and the director of the Berlin Women's Orchestra, has written a ballad for cello and orchestra, which is to be played by Hekking at the Dutch Musical Festival to be given next week under the leadership of Wilhelm Mengelberg. Fr. Kuyper has also written an admirable violin concerto, which has not yet been performed in public.

\*\*\*

Twelve hundred tickets have already been sold for the first Weingartner concert to be given at Fürstenwalde on October 15.

\*\*\*

Engelbert Humperdinck's son, Wolfram, conducted performances of Mozart's one-act opera, "Bastien and Bastienne," and Offenbach's comic opera, "Fortunio's Lot," here recently as given by the pupils of Lydia Holm. The young singers did their teacher great credit and Humperdinck, Jr., proved himself to be a very gifted conductor and musician.

\*\*\*

The Blüthner Orchestra is playing this summer at Schlangenbad. The concerts for the people which are now being given here twice a week by the Philharmonic Orchestra are crowded each time and hundreds are turned away at the door.

\*\*\*

Alexander Heinemann has been decorated with the Prussian Order of the Crown in token of his services in helping to popularize the German lied in America.

\*\*\*

Richard Strauss spent several days in Stuttgart this week personally attending to the rehearsals of his opera, "Feuersnot," which is about to be given there for the first time.

\*\*\*

Oskar Fried has been engaged by the Concert-Direction Emil Gutmann for next season to conduct a series of six symphony concerts with the Philharmonic Orchestra in the Philharmonie. These concerts will take place on

October 18, November 15, December 18, January 3, February 4 and March 27. Besides seldom heard classical works the programs will include a number of new compositions that will be heard for the first time in these concerts, among them Gustav Mahler's ninth symphony and "Das Lieb von der Erde," Frederic Delius' "Lebestanz," Alfred Casella's "Italien," Moussorgsky's "Une nuit sur le Mont chauve," Oskar Fried's own "Die Auswanderer" and further new works by Walter Braunfels, Max Reger, Busoni, Debussy and Arnold Schönberg. Among the soloists already engaged are Wilhelm Bachaus, Pablo Casals, Tilla Durieux and Gertrude Poersto.

\*\*\*

Eleanor Spencer, the American pianist, has recently been filling some important engagements in London and Ascot. The gifted young pianist met with the same warm



A VERDI CARICATURE WHICH APPEARED IN PARIS AT THE TIME OF THE "DON CARLOS" PREMIERE IN 1867. (From the Mankopf Museum of Frankfurt.)

reception that was accorded her on her previous appearances in England. It is probable that Miss Spencer will tour the United States, season 1913-14.

\*\*\*

Ramon Girvin, the young Chicago violinist who has been studying in Berlin with Issay Barmas for the past three years, has just sailed for home. Shortly before his departure I heard Mr. Girvin play the Bach E major and the Sinding A major concertos, in which he revealed himself a violinist of sterling merit and, above all, a thorough musician. He draws a sympathetic tone, his technic is firm and reliable and his phrasing proclaimed his true artistic instincts. Mr. Girvin proposes to settle in Chicago and give his attention chiefly to teaching, although he will also do some solo work. The young artist has improved to the full his splendid opportunities enjoyed during his three years' stay in this, the world's music center, and with his thorough practical knowledge of the most modern and advanced principles of violin pedagogy, he will prove a valuable addition to the teaching forces of Chicago.

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\*HELENA FORTI, soprano, Dresden Royal Opera.  
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### More London Tributes to Paulo Grappe.

Last week the MUSICAL COURIER reproduced press notices from the London Times and the London Daily Telegraph, of June 12, on the recital given in that city (Bechstein Hall) by Paulo Grappe, the young cellist. Today, additional tributes are given from the London Express and the Westminster Gazette, as follows:

As a rule the violoncellist does not appeal irresistibly to other than those who are exponents of the instrument. There are, of course, exceptions, and Paulo Grappe, who gave a recital at Bechstein Hall yesterday afternoon, is one of them.

The beauty of his cantabile, and the brilliance of his work when brilliance was required, were notable features of his playing in a program that included Saint-Saëns' first sonata—the piano part being in the more than able hands of Charlton Keith—and Bach's C major unaccompanied suite.—London Express, June 12, 1912.

Paulo Grappe, who gave a recital yesterday afternoon, is a cellist possessed of a fine tone, and who plays in a broad finished style; reverting to his performances yesterday, he certainly proved himself an accomplished master of his instrument, with the aid of Charlton Keith, an excellent companion at the piano.—Westminster Gazette, June 12, 1912.

Mr. Grappe has played at a number of the fashionable "at homes" during the London season. The artist has many engagements in Great Britain before he again visits the Continent. Grappe will not return to America until January, 1913.

### Artists for the Mozart Society Concerts.

Mrs. Noble McConnell, president of the Mozart Society of New York, has arranged with R. E. Johnston to furnish the following artists for the three evening concerts and six afternoon musicales to be given at the Hotel Astor:

Wednesday evening, December 18, Ysaye and John McCormack; Wednesday evening, February 19, 1913, Madame Schumann-Heink; April 16, Geraldine Farrar.

Saturday afternoon, November 2, Isabella Bouton, mezzo soprano; Henri La Bonte, tenor; Marianne Flahaut, contralto, and William Hinshaw, baritone. Saturday afternoon, December 7, Alma Gluck. Saturday afternoon, January 4, Adeline Genee, her company, including Vol'pini, the great dancer. Saturday afternoon, February 1, Namara-Toye, soprano, and Irene Scharrer, pianist. Saturday afternoon, March 1, Rosa Olitzka, contralto, and Ida Divinoff, Russian violinist. Artists for the April matinee will be announced later.

### Williamsport Music.

Will George Butler was in New York last week to arrange for the course of five concerts which he manages every season at Williamsport, Pa. Mr. Butler has been a violin soloist and teacher of violin at Williamsport for the past eight years, previous to which he spent six years in Emporia, Kansas, at the State Normal School. At the present time Mr. Butler is connected with the Dickinson Seminary in Williamsport. One of the artists to be heard next season at the Butler course is Ysaye.

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# LEIPSI C

LEIPSI C, June 15, 1912.

Ermanno Wolf-Ferrari's three act opera, "Der Schmuck der Madonna," was given its Leipsic premiere June 14, with tremendous popular success. The first and second acts were generously received and the short overture to the third had to be repeated to satisfy the demand. The approval was just as pronounced at the closing, and on this showing the work should meet big business here in future. The success of the work seems to rest upon the very busy and pretentious stage life, and upon the easy tunefulness and melodic quality which were supposed to be long ago out of fashion, but which will come into fashion as often as a composer appears who possesses the warm melodic nature. Wolf-Ferrari may be here less original than in his impressive cantata of the "New Life," and the "Schmuck der Madonna" especially shows strong mood relation to Tchaikowsky and Strauss at times. The Tchaikowsky atmosphere is very strong at the beginning of the second act, and late in the third act the long sustained trill and other mood holding devices of the "Salome" are plainly apparent. So does this constitute a much lower art ideal than Thulle's "Lobetanz," recently given here. Nevertheless, the combined attributes of stage play and wading about in musical mood represent a fine general entertainment. At this Leipsic giving, the gifted Aline Sanden, in the title role, found one more brilliant opportunity to play in all the intensity of which her nature is capable. The other roles were superbly represented by Bertha Grimm-Mittelmann, Rudolf Jäger and Willy Biers, besides every other good singer of the Leipsic Opera, since this composition busies an unusually large number of principals. The new wonder about Sanden is the same old wonder of all these seasons—how the woman develops so much energy without letting any of it run over. Her playing remains one of the most economic yet thrilling propositions known to any stage. The Leipsic City Opera soon goes into vacation, probably to resume very early, even as early as August 1.

The musical world knows very well that within the last six years Amelie Nikisch, wife of Arthur Nikisch, has composed one Christmas opera and two operettas on books written by herself and her friend, Ilse Friedländer, also of Leipsic. One now has extreme pleasure in reporting that Mrs. Nikisch has just compiled an impressively beautiful text for a four act opera to be composed by the gifted young Mrazek, of Berlin. The work is based on a poetic story by the Danish author, Sophus Michaelis, former husband of Karin Michaelis. The action takes place on a traditional island of Denmark, in the fortified castle and prison of the heroine's father, and in a province of Burgundy. In staging the beautiful story, Mrs. Nikisch has taken the liberty to write text for an entire preliminary act, called a Vorspiel; has everywhere written lyrics for the choruses and various principals, has planned and carefully described every stage picture and indicated to the prospective musical composer the general character of the music needed, and all this besides giving new symbolic significance to certain cues in the text. Notwithstanding all this and author Michaelis' original belief that his book could not be staged, he has written Mrs. Nikisch a letter of extraordinary cordiality, warmly recognizing the skill with which she has so perfectly adapted the book to play. For many of the lyrics and the dialogue Mrs. Nikisch made industrious search through the very old folk literature of Burgundy and Denmark, thereby securing the greatest possible authenticity for the proceedings, further arriving upon certain dialectic peculiarities common to those localities. Since receiving the completed text the composer has already begun work on the musical score and the opera should be also finished within a year.

Otto Wilhelm Lange, husband of Aline Sanden, has recently completed a four act tragedy on the old German tradition of "Wieland der Schmied." The manuscript now lies before various dramatic directors of the German stage. As in the Wagnerian trilogy, but in much less complicated plot, a ring is given significance of mystic power. The wives of Wieland and his two brothers are also termed "Walkyries." The principal action of the tragedy depends upon the stealthy seizure of the ring and torture of Wieland by King Neiding and his followers, then Wieland's final revenge by murdering the two sons and ravishing the daughter of Neiding. In a transformation scene Wieland also dies, calling upon his wife, who has probably preceded him. On reading this drama one finds it steeped in poetic warmth and imagery of the wild, and but for the rather long preliminary exposition, the matter is brisk in dialogue and action, so that it should play successfully. The author has been for a long time an enthusiast on old Germanics, and he is beginning work immediately on another

tragedy of "King Gelimer, Last King of the Vandals."

The Leipsic Philharmonic Chorus, under Richard Hagel, gave an à capella concert in the Albert Halle. There was solo assistance by Soprano Else Siegel, of Leipsic, and Cellist August Bieler, of the Braunschweig ducal opera.



BARON FLOTOW.

The centenary of whose birth was celebrated recently in Germany.

The chorus gave very old works in setting by Arnold Mendelssohn, also the Brahms "Liebeslieder," op. 52, and the Schubert "Miriam's Gesang" for soprano, mixed chorus and piano. The chorus has come into splendid routine, not only evidenced by the consistent work under Hagel, but by unusually fine singing undirected, a performance offered as encore. Miss Siegel sang finely and

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with great popular success. Cellist Bieler is a mature artist, who draws a beautiful tone and plays in unflinching good taste.

Hugo Kaun is composing for the Leipsic house of Jul. Heinrich Zimmermann an all evening secular oratorio, "Mutter Erde," for solos, chorus and orchestra, the work to be ready in the autumn. Then there are here three of his new mixed choruses, of which the "Hollandic Cradle Song" is said to be unusually fine. This last also appears as male chorus and as solo song. All these works are supplied with English text, as is also Kaun's new "Psalm CXXXVI," which will be given by the Leipsic Bach Verein under Karl Straube the coming season.

The student program at Leipsic Conservatory, June 7, and Piutti's organ "Festhymnus," played by Kurze; Mozart B flat piano and violin sonata, played by Friedemann and Schauss; first part of Beethoven C minor piano concerto with orchestra, Fräulein E. Schneider; Klughardt A minor cello concerto, Reinhardt; Strauss and Wagner songs with piano, Fräulein Weiss; Mozart D major sonata for two pianos, Fräuleins Ruegg and A. Müller; Bach D major organ prelude and fugue, Quentin Morvaren, of London. The program of June 14 had Smetana's G minor piano trio, played by Fräulein Werner and Herren Neblung and Bereznykyj; recitative and aria from "Trovatore," Fräulein Gross; Vioutemps' E major violin concerto, Kobien; Mendelssohn and Krehl songs with piano, Fräulein Schreiner; the Brahms F minor piano sonata, Herr Koapil. Among the outstanding talent above represented, the sixteen year old organist, Morvaren, attracts strongest possible attention through great technical and musical facility, with a personal element that is seldom to be found in the work of any organist. The young pianist, Koapil, is said to be a player of great individuality and the grand style of a born concert player. Morvaren has been for years under Karl Straube. Koapil is under Teichmüller.

EUGENE E. SIMPSON.

### Thuel Burnham for America.

Thuel Burnham, the well known Paris pianist, sails for America on the New Amsterdam, of the Holland-American Line, on June 29. He goes direct to Chicago, where he will receive pupils during the summer. He makes a short tour of the East in the fall, returning to Paris in November.

Under the direction of Sergei Kussewitzky, a three days' Bach festival will be held next March at St. Petersburg. Siegfried Ochs is to be asked to lead the B minor Mass.

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**Two Singers, a Nurse and a Boy.**

The accompanying picture is another of many photographs taken about the steamship Amerika about the middle of June. The three women in the picture are Gracia Ricardo, soprano, on the lower step; Madame Schumann-Heink, on the upper step, and a nurse standing close to the great German contralto, who must be in Bayreuth by the time this notice is in the hands of MUSICAL COURIER readers. Those sending in the picture failed to



MADAME SCHUMANN-HEINK AND MADAME RICARDO, ON S. S. "AMERIKA."

say anything about the boy who is sitting at the feet of Madame Schumann-Heink.

**Applicants at Gullmant Organ School.**

During Director William C. Carl's absence in Europe, the office of the Gullmant Organ School at 44 West Twelfth street, New York, will be in charge of Henry Seymour Schweitzer. Applicants are asked to address Mr.

Schweitzer and he will send catalogue and all other information.

Mr. Carl will remain in Europe until about the middle of September; in the meanwhile the musical world will hear some details about the monument which is to be erected to Alexandre Guilmant in Paris. Carl has been appointed head of the American monument committee.

**Granville to Appear with Mischa Elman.**

Manager Anderson has booked Charles N. Granville, the baritone, to appear on the program with Mischa Elman with the Women's Club at Bridgeport, Conn., on November 13. Mr. Granville is already receiving numerous calls



CHARLES GRANVILLE, DR. JULES JORDAN, PAUL ALTHOUSE, BERTHA KINZEL.

for next season's dates and is one of America's most popular concert artists. Last month he appeared with the Peace Dale (R. I.) Oratorio Society, Dr. Jules Jordan, conductor, in Franck's "Beatitudes," in conjunction with Paul Althouse and Bertha Kinzel. The accompanying snapshot shows the three soloists with Dr. Jordan.

**A Talented Southern Singer in the North.**

Viola McLaurin-Ready, a soprano who was born in the "Land of the magnolia and the mocking bird," is now a



Photo by White, New York.

VIOLA MCLAURIN-READY.

resident of New York, and has recently placed herself under the management of Antonia Sawyer. While Mrs. Ready has been advertised as a coloratura soprano, the range and timbre of her voice enables her to sing the arias and songs usually written for dramatic soprano. She has been particularly successful with French music, both of the classical period, and those remarkable modern works by such composers as Massenet, Saint-Saëns, Debussy, Chaminade, Augusta Holmes, etc. But, it must be stated in justice to Mrs. Ready's versatile gifts, that she is in no sense a specialist. Born in Mississippi, and having passed much of her girlhood and young womanhood in New Orleans, Mrs. Ready naturally acquired a fluency in the French language, and that accounts for her love of French and success in the arts that appeal to the elegant Gallic taste. However, let it be recorded again, that Mrs. Ready sings Italian, German and English as well as she does French.

When asked to tell about her studies, Mrs. Ready replied by saying:

"I have aimed to make my education broad and hence have studied with a half dozen masters and several teachers also of my own sex; that is the way to get a well rounded view of life and what we endeavor to accomplish. In all modesty, I may say, that my own individuality has guided me often in reaching a conclusion on such points as tone production, style and diction, but I have always tried to accept the best that teachers had to give me. Artists, though, must do their own thinking, and we are not artists until we do think for ourselves."

Mrs. Ready is a handsome woman of the pronounced brunette type, but her complexion has the rose tints of a fair woman and that rather enhances her beauty. Her speaking voice has the soft liquid tone typical of the well bred woman of the South, but the accent is as pure as that of a cultured Bostonian, and that in itself is remarkable. Mrs. Ready has traveled much, and her contact with cosmopolitan society is reflected in her brilliant conversation and evident sympathy with all that the world holds worth while.

During the early part of next winter, or in the late autumn, Mrs. Ready will make her first New York appearance at the Little Theater.

**Sawyer Violinists Successful.**

Antonia Sawyer seems to have great success with her violinists. Not only does Franklin Holding play at the Maine festival, but is engaged for a long tour with Beatrice La Palme, soprano in the Montreal Opera Company, and Margel Gluck has a twenty weeks' tour with Myron Whitney the celebrated basso.

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## HELEN VON DOENHOFF'S OPERA SCHOOL.

Helen von Doenhoff, now in the Catskills, is planning for her work in New York next season when she hopes to have her opera school established. This enthusiastic teacher does not believe in haste, and so she will not be disappointed if her classes are small in the beginning. First of all Madame von Doenhoff would not accept every applicant; unless she sees something that indicates talent for the stage, she will soon advise the young man or woman to give up the idea of studying for grand opera.

Madame von Doenhoff was among the successful opera singers some years ago and she was very popular as well as successful. Her interpretations of such roles as Ortrud, Fides and Azucena, are remembered by many, and because of her own experiences it would seem no one is better qualified to advise young men and women about their careers.

Once during her career Madame von Doenhoff was requested to sing the role of Ortrud in English after having studied it in the original German; but she immediately told the manager that she would have the part ready in English in time for him, and she did. This happened in England and the success of that undertaking resulted in securing a number of concert engagements for Von Doenhoff. Most foreigners, when they study English, take infinite pains, and often their enunciation is an improvement on the American or English born singer. Helen von Doenhoff at least demonstrated that she could sing English as well as German, French, Italian or her own language, Hungarian, and hence her subsequent ovations in English opera.

Versatility is another thing that contributed to Madame von Doenhoff's popularity with managers, as well as the public. One night she would walk the boards as a queen of tragedy; the next week, perhaps, she would appear in a comedy part, and one glance at her mobile face was sufficient to impress the most fastidious auditor that she was in the gay mood ready for the task of making people laugh and forget their troubles. The one thing for which managers never forgave Helen von Doenhoff, is that she left the stage too young; like Annie Louise Cary, the American contralto, and Mary Anderson, the American actress, Helen von Doenhoff retired when she was in the zenith of her powers; but the world that has had the best of an artist's life should not complain when the singer or actress craves the peace of a home of her own with some time to develop certain womanly qualities so often impossible while in public life. When Madame von Doenhoff left the stage her voice was at its loveliest and no one in her day surpassed her ability as an actress. Her mimic powers were wonderful; as a woman she was irresistible and fascinating; but, as Madame von Doenhoff herself declares today:

"Why must we always dig up the old days; the only reason I allow my friends and pupils to refer to the time when I was on the stage is because I wish to impress them with the idea when I speak it is from personal experiences. I am a teacher now and I would rather discuss

the work of the moment which is so interesting and which promises so much to some of my talented pupils. I am still hoping for that school for operatic and concert debutantes which has been mentioned in THE MUSICAL COURIER. We want to help young men and women of talent to begin their careers under the right auspices. The world loses much in all directions for lack of proper organization; all we need in order to get our school is to form a society of men and women who love art; small



HELEN VON DOENHOFF AS ORTRUD.

contributions from each member of this society would almost support such a school; once in a while some wealthy man or woman might be induced to do more, but for the beginning we want the small yearly fees of the many."

Madame von Doenhoff will remain in the country until the middle of September; her summer address is Chelsea Park, Pine Hill, Catskill Mountains, N. Y. The town studio of this teacher is at 1186 Madison avenue, New York City.

Besides her operatic classes, Madame von Doenhoff teaches singing. She has no fads, but tone production is a subject which she understands and which she teaches so successfully.

years under a pupil-teacher whom he himself had trained. This recital was a brilliant illustration of the wisdom of those who first select a good master, then stay with him till they really obtain his art.

Few things are more to be deplored than the common custom of impatient American youth to flit from teacher to teacher and from school to school in eager search for some royal short cut to the mountain of the muses. No aeroplane can ever reach the top of Parnassus!

Professor Bowman occupies the very studio made sacred by the presence and artistic life work of his master and friend, Dr. William Mason, and he is a worthy successor to that master teacher. There is nothing faddish or eccentric in Bowman's methods, all is clear, solid and balanced. The ambitious American merely throws away his money when he runs off to some advertised European teacher, when the work is done quite as well and under far better environment in his native land.

### Merx to Sing in Germany.

Hans Merx, the German lieder singer, will sail on July 13 via the George Washington. He will pass the summer in Germany and London, the chief object of the trip being to inaugurate in Germany a series of recitals the programs for which will be made up entirely of German lieder by American composers with whom Mr. Merx is personally acquainted, and among whom are Hans Krohnold, whose "Rosen und Cypressen" cycle has appealed strongly to Mr. Merx and which he expects will be warmly received abroad; Eugene Haille, Sydney Homer, Arthur Claassen, Max Heinrich and C. E. Le Massena. Mr. Merx expects to return the end of September for a season of concert work in America.

### A GIFTED BOWMAN PUPIL.

By JOHN S. VAN CLEVE.

At the Steinway Art Rooms, June 12, before an elite audience of musicians and connoisseurs, Harry Anderton presented himself for appraisal as a concert pianist. To say that he acquitted himself with credit would be much too tepid. His success was phenomenal. His program was selected with admirable judgment, so as to give a wide range without incoherence, and not so wide as to breed satiety. Beethoven, Mendelssohn, Schumann, Paderewski, MacDowell, Liszt—to interpret such diverse tone poets, that was assuredly a task! Mr. Anderton carried this trying program to a triumphant success. His clarity and poise in the Mendelssohn prelude and fugue in E minor contrasted strikingly with his poetic delicacy in the "Des Abends" of Schumann; his bravura in the second rhapsody of Liszt was a good foil to the poesy of MacDowell readings; his stormy Beethoven was well offset by his romantic Paderewski. Mr. Anderton has a technical equipment which is well rounded and seems to measure up to any and every demand. His strength is great, yet his touch is sensuously pure; his octaves are solid, yet his scales are limpid; his melody is never submerged and his ornaments never blurred. The most conspicuous feature of his work, however, is, above all and beyond all, the clear light of musicianship which shines throughout every detail. There is no pedal negligence, no coarseness of accompaniment, no vagueness of phrasing. He not merely understands the inner meaning of each composer, but he makes us understand it likewise.

This promising young artist owes all his training to the methods pursued by Prof. E. M. Bowman, the last five years under his personal criticism and the foundational

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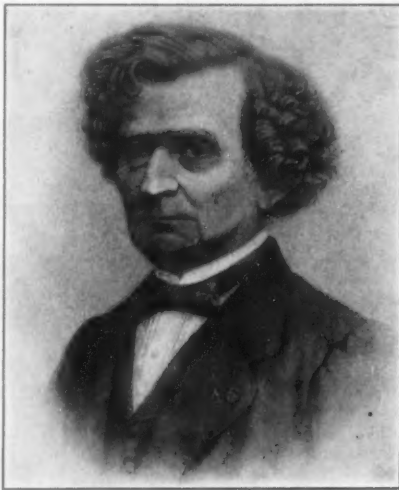
[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1, Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG,  
PARIS, JUNE 25, 1912.

The annual concert which is given each spring for the benefit of Saint Joseph's Church on Avenue Hoche and which had always in the past been organized by Madame Marchesi was placed this year in the capable hands of Giulia Valda, the present head of the Lamperti-Valda School of Singing. The concert was given on Friday afternoon, June 21, under the distinguished patronage of the British Ambassador and Lady Feodorowna Bertie, and the American Ambassador and Mrs. Herrick. An excellent program was arranged by Madame Valda, whose prominent position here assured her the kindly assistance of a number of artists of the highest class. In addition to these Madame Valda brought out one of her own pupils, Victoria Harrel, who won a flattering success. The assisting artists were: Marguerite Achard-Protin, harp soloist of the Concerts Colonne; Genevieve Dehelly, pianist; Maria Guidici, of the Real Theater de Madrid; Signor Cav. Innocenzo Caldeira, of La Scala de Milan; Signor Giuseppe Ricasoli, tenor of the Royal Italian Opera, and Monsieur Laparra, concertmaster of the Concerts Colonne. The program is too long to be given in detail, but I must mention Signor Ricasoli's fine, light tenor and his excellent interpretation of an aria from "Bohème," the splendid impression made by Mlle. Dehelly, who is one of France's greatest pianists and plays with the force and passion of a man; Signor Caldeira's splendid, full bass and the charming dignity of his manner; and the fine performances of the harpist and the violinist from the Concerts Colonne. Madame Valda's pupil, Miss Harrel, won an immediate success by her youth, her quiet manner and the apparent ease with which she overcame the greatest difficulties of the coloratura. She sang an aria from "Son-nambula," a duet with Signor Caldeira from Mozart's "Magic Flute," and a duet with Signor Ricasoli from "Don Pasquale." She possesses a fine, light soprano, not very strong and, in quality, best on the lower notes. It is a good if not a brilliant voice, and the training of it is perfect. The emission is easy and natural, the phrasing quite what it should be, and the interpretations such that even the most fastidious listener could find no fault. Miss Harrel impresses one as being very musical and to thoroughly grasp the musical meaning of all that she sings, and her vocal training has been such that she easily expresses herself, giving her own interpretation and individuality to the music, so that one gets the impression of a finished, scholarly musician rather than a student. It

was very enjoyable, but what pleased me most about it was the wonderful ease and facility with which this young lady sang the rapid coloratura passages with which these selections are so replete. It was really delightful and won for her an enthusiastic reception.

Regina de Sales gave a reception-musical last week in honor of her distinguished pupil, Kathleen Lockhart, of Hammerstein's London Opera House. Miss Lockhart was in splendid voice and gave great pleasure by her fine and impassioned interpretations of arias from "Pagliacci," "Carmen" and "Manon." Other pupils of Madame de



AN UNFAMILIAR BERLIOZ PICTURE.

Sales who sang were Jeanne Delsolay, Dudley Marcus and Howard Cavnah, all of whom were enthusiastically welcomed by the large number of invited guests. Madame de Sales plans to remain in Paris all summer to receive the many pupils who are coming to this side especially to be with her. A very important feature of her work, and one that is constantly gaining greater recognition, is the method she has of conducting her opera classes. Here, as in every branch of her teaching, everything is done under her own personal supervision. She employs the best teachers obtainable to do the coaching, but she personally supervises their work, and her own long experience in opera qualifies her especially for this work. Her pupils are enthusiastic about it.

Frederic Gerard is a young American violinist of whom we expect much. He has that sort of power over his

instrument which indicates the inborn spirit. The natural musician shows constantly in everything he touches, but not the natural musician untrained, not the mere rough genius, but the thoroughly capable musician who knows the meaning of deep study, of hard work, of careful attention to all that goes to make for real greatness in the world of music. Mr. Gerard was heard here last week in concert, playing the second Grieg sonata, the Mozart concerto in E flat, an aria by Fiorillo and Saint-Saëns' "Havanaise." Here is a player of whom America must feel justly proud. His technic is so clear and sharp that one is inclined to call it perfect; his passage playing, his double stopping, all in absolutely perfect intonation and always with fine, broad tone; his cantilene large and singing, and his interpretations full of passion, yet never lacking in refinement. Mr. Gerard possesses an equipment which cannot fail to win everywhere the same success it has won here in Paris and in the French provinces. From the press criticisms culled from his recent tour in the provinces we get such terms of praise as "violoniste impeccable," "magique talent," "interprete savant et experimente," etc. One paper writes: "This young virtuoso has a tone sometimes strong and vibrant, sometimes soft and caressing; his bow technic, much varied, and the astonishing lightness of his right arm, give him unusual ease. Also the interpretation of the concerto in E flat by Mozart possessed in itself a particular interest. The purling staccato, the capricious springing bow, were used with magnificent brio." Another critic, evidently a violinist, writes: "Note this detail: Mr. Gerard succeeds marvelously with his light staccato down bow. It is a rare power, very rare. Bravo, Gerard!" But if one is astonished at the virtuosity of his right arm, one must be none the less so at the brilliant capabilities of his left. We, too, like the above critic, feel like crying: "Bravo, Gerard! Bravo!"

Paris has had its Wagner festival, and such a one! The trouble began with the very first performance and continued till the very last, when the conductor, Felix Weingartner, went away in disgust. The festival consisted of a performance of the "Nibelungen" cycle "as it is done in Bayreuth!" (Du lieber!) They give "Rheingold" here in four acts—realize it if you can! Four acts! And the curtain down between each act! And no doubt all of the music composed for the change of scene cut out, though of that I am not sure. Of course, it need not be stated that Weingartner would not permit any such shameful desecration as this, and he ordered the thing to be done as Mr. Wagner wrote it. But, alas! he reckoned without the French! And when the steam-curtain at one of the changes of scene should have been cut off and the new scene exposed nothing of the kind happened. Weingartner stopped his orchestra and ran behind the scenes to see what the matter was. There was a heated argument and Weingartner came near dropping the performance and leaving Messager to conduct the rest of it. (This is positively denied by the managers of the theater). Finally Weingartner was persuaded to return to his desk, the stage manager came out and made some foolish excuse, which

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was greeted by hisses, and the opera was continued to the end. This was the end of what may be called the visible trouble—except that Van Dyck, who was to take the role of Siegfried, refused to appear in "Götterdämmerung"; but there was a great deal of constant friction both before the curtain and behind it. I would suggest that in future the Wagner operas start at half-past 9 o'clock, as all the other operas do here. A long entr'acte might then be given at midnight in order to permit the audience to get its midnight supper, and breakfast could be served in the lobby! It certainly does not suit the Parisian public to have the opera start at such an early hour that it will finish at midnight. There was a positive feeling of irritation among many members of the audience at this arrangement. It appears that many of them bought their tickets not realizing that any such change of their normal habits would be demanded of them and were greatly annoyed when they found it out. There was also a great deal of complaint from stage hands and other minor but vitally important personages behind the scenes. Some of these people have other occupations during the day and found it extremely difficult to fill both engagements. After all, there is reason on both sides. The small German towns, even Munich (though it is by no means a small town) take a general interest in their music festivals. Everybody makes a little extra money through it, and it is to everybody's interest to help make the thing a success. But how many people benefit from such a thing in Paris? How many people know or care anything about it? I am told that there are some people born and raised within the walls of this vast city who have never seen even the outside of the opera house! Even those hundreds of poor people who actually earn their living in and about the opera house naturally prefer the humdrum regularity of the winter season, which gives them their days free and occupies their evenings. What must the beggar feel who picks up a spare living by opening carriage doors at the Opéra when he turns up as usual about 9 o'clock and finds that the show has started a good two hours?

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And as for the "society crowd," the people who support the opera, is their contention so entirely wrong? We may quarrel with them because they have no veneration for Wagner or any of his works, and that they are vaguely annoyed because these operas have no ballet; but we surely cannot be surprised at their annoyance at finding their whole mode of life suddenly and arbitrarily changed to comply with the artistic conceptions of a foreigner. That they simply refuse to be controlled by any such thing need not surprise us. That they should wander in for the beginning of the second act, that they should even make the demand, natural enough under the circumstances, that the exact time of the beginning of each act should be advertised as it is in the variety shows, seems after all natural enough. For years and years these people have taken their tea or their absinthe at 6, their dinner at 8, reaching the opera anywhere between 9 and 10. A Wagner opera means that they must cut out not only the drink, but the dinner. Will it ever work here? I doubt it. The later Wagner operas are an essential expression of the German mind and are therefore diametrically opposed to every instinct of the French.

\*\*\*

Oscar Seagle as an example of pure bel canto was praised as follows in America:

Few young artists come to us with so many admirable attributes to recommend them. His voice is beautiful high baritone and used with that perfect control that spells mastery of every resource.—Glenn Dillard Gunn, Chicago Tribune.

It is rarely that a singer with such finished technical skill as Oscar Seagle is heard here, and the baritone, who is perhaps the greatest of Jean de Reszke's pupils, gave unmeasured delight to his listeners in Carnegie Hall yesterday afternoon.—George Cooper, New York Telegram.

The ease with which the singer produced his tones and propelled them to the remotest corners of the auditorium was wonderful. His voice is one of ample power and resonance, and his method of tone emission remarkably easy. Especially gratifying, too, was his English diction. If all singers could make themselves understood as did Mr. Seagle, there might be more chance for opera in English.—H. E. Krebbs, New York Tribune.

Mr. Seagle has a baritone voice of admirable quality and his tone production is that of an artist who understands singing in all its phases. He has also great charm in the interpretation of French songs, especially in the atmospheric realm of the Debussy music, where few singers achieve anything near correct effects.—E. M. Bauer, New York Evening Mail.

#### Miss Fox Plays MacDowell Concerto.

Mary Woodfield Fox, one of Philadelphia's most gifted pianists, played the MacDowell B minor concerto last week at Houston Hall, Philadelphia, and the enthusiasm was most marked. Miss Fox is under the Welsh-Sutor management, 10 South Eighteenth street, Philadelphia.

Wagner's "Ring" cycle, "Tosca," "Rigoletto," "Tristan," "Tannhäuser," and "Carmen" were sung at the Mannheim Opera this month.

#### PRIVATE REHEARSALS OF THE DALCROZE FESTIVAL.

DRESDEN, June 26, 1912.

Perhaps for many the private rehearsals of these new art representations at Hellerau (Dresden) are even more interesting than the regular type of public rehearsal. One sees the great master and apostle of rhythm, Prof. Jaques-Dalcroze at work with his pupils, and what an absorbing study does such work then become! What an interesting picture of the master as he instructs his pupils! It must be confessed that Dalcroze is a severely exacting master. The music begins; the pupils enter and give the first rhythmic steps of the great Mendelssohn fugue in E minor, with closing chorale. They do not get far however, for now they are stopped for not leading correctly, or for not preserving the line, or for not giving a certain voice its proper place of rhythmic movement. Again, they are not in perfect time, or have misunderstood directions, and at last there is a general confusion. They must begin it again and again. Three or four times do they enter and perhaps complete successfully several bars and voices until the first voice is taken up by the bass: then again there is something wrong, and so it goes, until they finally get wrong things righted. In this they are greatly helped by singing aloud the different voices, and a wonderful effect it makes to hear, so many beautiful fresh young voices singing all the contrapuntal parts of the difficult fugue! It is something that cannot be realized without being experienced—this plastic representation of a great contrapuntal work. Counterpoint in bodily rhythmic movement or a fugue illustrated by walking or dancing, is a practical lesson in counterpoint, a "moving picture," than which nothing could be more impressive and inspiring. In the same way the scenes from "Orpheus" are taken up. And here again the great master is most exacting. Many times the pupils begin over again until the dark mysterious pictures of the shades and the writhing movements of the furies and their grewsome contest finally present the wonderful picture complete, while Orpheus descends and is met by them, and all turn to the light in that indescribably beautiful chorus.

And what shall one say when this beautiful chorus begins in conjunction with the orchestral music and the rhythmic movements of the singers? The effect is overwhelming. Then at last all the different effects of light are brought on in the grand climaxes; the force of the light gradually increases to blazing brilliancy, greatly enhancing the effect of the full climax in the grand chorale of the Mendelssohn fugue, for instance, or the closing chorus of the "Orpheus." Thus also in the wonderful canon, entitled "Excelsior," or as we would term it, "Aspiration," where at the top of the ascending steps of the stage platform the plastic movements of the canon accompanied by the voices in singing attains its final exposition, the different threads all being taken up together and the grandeur of the tonal flow of the many voices is accentuated by the gradual increase of light up to the magnificent full final tones of the close—a very apotheosis of light. And one leaves the beautiful hall, the inexpressibly beautiful sounds and scenes, in the full consciousness and conviction that here is in fact a new and higher revelation of art never before seen, which is to become a new great synthetic art, uniting rhythm, music, the plastic and light in one great symphonic whole, yet each art distinct and complete in itself. One spectator said, on leaving: "Who will ever care to see 'Orpheus,' in the ordinary way, after witnessing this?" Which, in fact, but echoes the general sentiment.

E. P. F.

#### To a Great Singer.

When you lift the throng  
On your pinions of song,  
Till it catches a gleam of the Pearly Gate  
Where consummate Joy and Beauty wait,  
Does thought speed away from the peopled space,  
To picture one dear, sufficing face?  
Does the incense ascending from myriad eyes  
Make your spirit arise  
And flee into solitude,  
Where it can feel  
The unction of one kindred spirit's appeal?  
And above all the plaudits affirming your fame,  
Does your heart only hear one ineffable name?  
Then rejoice that your laurels are made, indeed,  
From amaranths out of the heavenly mead;  
For only a deathless love in the heart  
Can ever interpret a deathless art.  
—Lucile Rutland, in the New Orleans Picayune.

André Gilly, the young tenor, who plays Totonno in the production of "The Jewels of the Madonna," went to the trouble of acquiring the Neapolitan atmosphere in the Sunny South itself by going about among the people, living their life, and even observing the "Camorristi" at a safe distance. May we ask what steps a conscientious opera artist should take when preparing for the role of Mephistopheles?—London Musical Times.

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**Richard Burmeister in the Baltic.**

Owing to the precarious condition of his mother's health, Richard Burmeister has abandoned his plan to spend the summer in England; he is now with his sister, Mrs. Baldamus (the only woman church organist in Ger-



RICHARD BURMEISTER.

many), and several Burmeister pupils in Lohme, a bracing summer resort on the northern coast of Rügen, an island in the Baltic Sea.

**Wassili Leps at Willow Grove.**

On July 21, Wassili Leps, assistant conductor of the Philadelphia Orchestra, will play an engagement of two weeks at Willow Grove. He will have the larger portion of the orchestra with him, and, this being his third season at the park, no doubt his concerts will prove fully as attractive as formerly. Mr. Leps is a conductor of ability and experience. On several occasions, when the regular conductor was indisposed, he directed the concerts in Philadelphia. He is a thorough musician, technically and temperamentally, and holds the important position of organist and choir director of the Church of the Saviour in Philadelphia. Prior to his going there he was at St. James Catholic Church. He maintains a studio for piano and composition in New York as well as in his own city.

At the Willow Grove concerts he will introduce some local talent: Myrtle Aver, pianist, aged seventeen, will

play the Liszt E flat concerto; Esther Kornfeld, pianist, aged fifteen, will be heard in Weber's concertstück, and Florence Bowman, violinist, aged eleven, will play a Wieniawski concerto. Mr. Leps will play a number of novelties, among them a symphonic poem, "Legend of Roland," by Elizabeth Gest, and C. E. Le Massena's transcription for strings of Wagner's "Albumbblatt," which was heard in New York last spring. Four evenings will be devoted to symphonies, Tchaikowsky's sixth, Goldmark's "Rustic Wedding," Dvorák's "From the New World" and Beethoven's "Eroica" having been chosen. Rossini's "Stabat Mater" will be rendered by a selected chorus of 200.

**Yvonne de Treville to Sing in Mexico.**

Yvonne de Treville, the coloratura soprano, has been engaged for three orchestral concerts at the Teatro Arbo in the City of Mexico on July 25, 28 and August 1. These concerts are under the patronage of the President of the



YVONNE DE TREVILLE.

Mexican Republic and the American Ambassador, Hon. Henry Lane Wilson, and the Cabinet Ministers.

Miss Treville will return to New York the middle of August to fill engagements booked for her on the Jersey coast. Miss Treville will tour again in this country during the season of 1912-13, under the management of R. E. Johnston.

"Did her playing seem to you to be broad enough?"  
"No; but it seemed very long."

**Putnam Griswold's Summer.**

Putnam Griswold and Mrs. Griswold send THE MUSICAL COURIER the accompanying postcard from Frankfurt-on-the-Main, and write: "This is what we are doing to reduce our waistbands." The Griswolds were bound for



A GRISWOLD JOKE.

Salsomaggiore, Italy, to stay there three weeks, and thence for a month's vacation in Switzerland. September will see Mr. Griswold making appearances at the Berlin Royal Opera.

**McLellan Pupil in Recital.**

Jessie Bruce, soprano, daughter of Rev. J. C. Bruce, pastor of the First Presbyterian Church of Crafton, Pa., is a very talented pupil of Eleanor McLellan, the well known New York teacher of singing. She has developed a voice of pleasing quality together with excellent dramatic powers of expression and with a sympathetic disposition and winning personality. Critics have prophesied a brilliant career for her. Miss Bruce will continue her work under Miss McLellan next September, preparing for opera. She gave a recital on June 27 at Crafton which was a pronounced success and will be heard in another recital on July 14 at Franklin, Pa. Sidney M. Hamilton, pianist, of Pittsburgh, assisted. The following program will be used:

Un Moto di gioia (Marriage of Figaro).....Mozart  
Hoffnung.....Reichart  
Phyllis Has Such Charming Graces.....Old English  
Batti Batti (Don Giovanni).....Mozart  
Caro nome (Rigoletto).....Verdi  
Wie Ein Grussen.....Merkens  
Für Musik.....Franz  
Juni.....Beach  
Concert Etude.....Kullak  
Mr. Hamilton.

Ashes of Roses.....Woodman  
A Birthday.....Woodman  
Angiolin dal biondo crin.....Liszt  
Spring.....Barry

Miss McLellan, who has been spending the past few weeks in Kennebunkport Me., sailed for Europe yesterday, July 9, where she will remain till fall. She takes with her two pupils who desire to work with her during the summer and who will remain abroad to enter opera. Miss McLellan will meet a class of pupils who are waiting for her and expects to return in time to open her New York studio for the reception of the large number of pupils in this country who eagerly look forward to her homecoming.

"Are you a musician?"

"No, I look this way because I have been cleaning the cellar."—Exchange.

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**Elizabeth Cunningham Scores at Birmingham.**

The appended press opinions regarding the recent appearance of Elizabeth Cunningham, soprano, at the ninth annual concert of the Euterpean Club of Birmingham, Ala., will be of interest to the many friends of the young



ELIZABETH CUNNINGHAM,  
Soprano.

singer in Boston and New York, where she has studied and sung:

This is Miss Cunningham's second appearance at these concerts since her singing on a former occasion aroused such enthusiasm that her re-engagement came as a matter of course. During the past season Miss Cunningham has been a member of the Boston Opera Company while continuing her studies with Frederick N. Waterman, the well known Boston vocal teacher, but she has decided that her future career will be in concert and oratorio work, for which she is pre-eminently fitted both vocally and temperamentally.

Elizabeth Cunningham's singing of the aria from "Mignon" was received with a thunderous outburst of applause. It was a selection in which her splendid technic had full play. Here is a voice highly cultivated, yet retaining its natural sweetness of tone. She is at her best in her most difficult selections. While her "At Parting" (Rogers) was delightfully given, her audience liked her work in the operatic aria far better. She has a clear soprano, absolutely true and remarkably flexible.—Birmingham News, May 28, 1912.

Miss Cunningham was known as one of the best of Birmingham's choir singers two or three years ago, but since studying in Boston she has developed into a real artist. Not only has she a sweet, pure voice, but her vocalization is of the best.—Birmingham Age-Herald, May 28, 1912.

Elizabeth Cunningham, who for the past season has been a member of the Boston Opera Company and whose voice shows the splendid cultivation it has received, sang an operatic selection and then a ballad. Hers is a soprano of purity and richness of tone. Her friends were delighted to realize what a really great singer she has become.—Birmingham Ledger, May 28, 1912.

**Music in St. Louis.**

ST. LOUIS, Mo., July 5, 1912.

There is a great dearth of news in the St. Louis musical world this week—nearly all the studios are closed for the summer and teachers going away for the months of July and August.

\*\*\*

Oscar Condon's musical comedy has made a great hit this week at Delmar Garden. It is called "Private Sammy," and Mr. Condon has composed some music for it that has made a lasting impression.

\*\*\*

Winifred Sullivan Romer, soprano soloist at the Temple Israel, won new honors in Lima, Ohio, where she was the principal singer before an audience of 1,000 people. Mrs. Romer's art was enthusiastically appreciated and she was compelled by encores to reappear several times. The numbers she gave were aria from "La Juive" (Halevy),

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"Romance du Sommeil" from "Psyché" (Thomas), "Floods of Song" (Rachmaninoff), "The Great Unknown" (d'Hardelot), "Der Schmied" (Brahms), and as one of the encores "The Year's at the Spring," which was eagerly enjoyed.  
D. J. MACDONALD.

**Persinger on Roof of Palace.**

Louis Persinger, the American violinist, has played for many noble and royal personages during his long sojourn in Europe. According to the notices from Germany and England, he has had tremendous success with all classes of music lovers and the musicians have declared him to be



LOUIS PERSINGER

one of the most gifted Americans now in the arena of violinists in the musical hall of fame. The accompanying picture of Persinger shows the young artist in a studious mood on the roof of the Grand Ducal Palace in Coburg.

"Walküre," "Tristan," and "Meistersinger" constituted the operatic portion of a music festival held at Lübeck, June 7 to 13.

**Galston in His Library at Munich.**

Gottfried Galston, the great pianist and scholar, often puzzles musicians by his marked intellectual gifts. His programs have amazed the throngs assembled to hear him



GOTTFRIED GALSTON.  
At his home in Munich.

because of the great difficulty of the works and the skill with which the compositions were played. But Galston's scholarship is of a kind that opens up doors to those desirous of learning better ways to do things, and in this respect he must be hailed as one of the greatest masters of music now playing in public. The accompanying photograph shows the scholar-musician in his library at his home in Munich.

**Salzedo's Plans Indefinite.**

Carlos Salzedo, harpist of the Metropolitan Opera House Orchestra, will spend the summer in Spain and Switzerland concertizing. It is possible that he may accept the position as professor of harp in the Paris Conservatoire, recently left vacant by the death of Hasselmans, in which event he would not return to America. Mr. Salzedo has the matter under consideration.

"Lohengrin," with William Miller, an American, in the title role was heard in Hanover last month.

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### CANADIAN VIEW OF PROGRAM MUSIC.

(From Winnipeg (Canada) Town Topics.)

As Beethoven lay awake one night he heard someone knocking at a neighbor's door. The noise was repeated a number of times and consisted each time of four knocks in regular time. From these the great composer got an idea, and the greatest of all violin concertos was the result. Any one familiar with this incident, on hearing the four strokes on the tympani with which the composition begins, will be likely to imagine someone standing at a door in the dead of night, knocking for admission. Where one's thought will go after that it is impossible to say; for if Beethoven had any further "program" in his mind, he has neglected to give it to the world. There is a serenity about the first movement that corresponds closely enough to the calmness of a quiet night, but it is impossible to assign a definite meaning to any part of the music except those four beats.

A few years ago the writer traveled through Italy with a man who knew no Italian and was therefore unable to understand the titles of many of the paintings for which that country is famous, and he could not really enjoy looking at a picture unless he knew the meaning of the title. There are many people who have the same difficulty about appreciating music, and song is therefore in general the only kind of music that appeals strongly to them. The singer who seeks their approval must sing in a language they understand and be very careful of his enunciation. The music lover who cares very little about the words will be found as a rule to be the more appreciative listener to music in general. He does not require any titles for Mendelssohn's "Songs Without Words," especially as the composer himself did not give them any. To him Beethoven's "Appassionata" sonata would appeal just as strongly without the name, which, by the way, was not given to it by Beethoven. Some people get more pleasure from reading a drama than from seeing it played, preferring to imagine the characters and settings to suit themselves. Likewise, the kind of music lover just mentioned prefers his own imaginings to those of other people, and does not even require any suggestions from the composer.

Many people who "do" the picture galleries of Europe go through a process of locating the pictures with the help of a catalogue, spending more time on the latter than on the former. In music the counterpart of these people find what they want in the "program" variety. In connection with Schumann's "Carnival," for instance, the printed program may give in order the list of pictures that the music represents; such people will spend the time in trying to fit the program to the music, and if they succeed they are as happy as a child that has found the proper connection of all the pieces of a prize puzzle. There is a kind of satisfaction in this sort of thing which possibly makes amends for the loss of emotional pleasure, which must be sacrificed to some extent in such a process. An explanation of what a composer's music means to himself does not in the least improve the quality of the music, but as it does nobody any harm and is serviceable to very many people, there is reason enough for making such explanations public. Tchaikowsky's "Pathetic" symphony is really "program" music, but evidently only one person besides himself ever knew the program, and that was a brother of his, who suggested the title. There is no doubt that the publication of the program would have given this magnificent composition even greater popularity than it has.

### NEWS FROM NEAR AND FAR.

Annie Friedberg, the manager and American representative of Concert Direction Leonard, of Berlin, is to manage Marguerite Volavy, Bohemian pianist, who comes highly recommended by authorities in Prague, Vienna, Berlin, Munich, etc. She has fine notices from papers of Mobile, Montgomery, Galveston, Dallas, etc. Other artists under her management are Lucy M. Phillips, Edmund A. Jahn, John W. Nichols and Mrs. Nichols, Maud Gaudreaux, etc. She leaves for Pennsylvania this week, returning to New York the middle of August.

Moritz E. Schwarz, director of music in the public schools of Jersey City, presented a very interesting program the last week in June at the commencement exercises, consisting of orchestral pieces, boys' and girls' choruses, mixed choruses, etc., as follows:

Military March	..... Schubert
Humoreske	..... Dvorak
Gloria in Excelsis (Twelfth Mass)	..... Mozart
The Twilight Star	..... Barnby
The Bull-dog	..... College Song
Pizzicato Gavotte	..... Latann
Whispering Flowers	..... Von Blon
The Honey Rover	..... Schwarz
Overture, Hunyadi Lasalo	..... Erkel

Bridal Chorus ..... Cowen  
Waltz, Tesoro Mio ..... Beccuti

The orchestra is composed of twelve violins, one viola, one cello, one bass, flute, two cornets, two horns, one trombone, and piano—all High School people. The chorus numbers nearly 200 girls and boys.

Before the multitude of 3,000 people Mr. Schwartz was presented with a baton, tipped and ornamented with silver. He says: "I had to stick to my post, although I felt like 'beating it,' 'twas time' for me to deliver a few well chosen words, but I was 'ivre de joie,' in other words, like a man with a bat-on; I made an attempt at a verbal acknowledgement." The High school orchestra, composed of students and professors, were the donors, and the appreciative gift touched the popular music master greatly.

\*\*\*

The newly elected officers of the Women's Philharmonic Society of New York are as follows:

President, Amy Fay.  
First vice-president, Laura Sedgwick Collins.  
Third vice-president, Ida L. Tebbetta.  
Fifth vice-president, Mrs. Willis E. Bacheller.  
Corresponding secretary, Helena Pino.  
Federation secretary, Mrs. Elie Cannes.  
Chairman of printing committee, Mary Owen.  
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Chairman of badge committee, Ethel Nichols.  
Chairman of reception committee, Mrs. George Evans.  
Chairman of house committee, Mrs. Elie Cannes.  
Chairman of entertainment committee, Anna L. Egan.  
Chairman of vocal department and chorus conductor, Mrs. Elma Robbins Wood.  
Chairman of piano department, Madame von Wychetzke.

\*\*\*

Elma Robbins-Wood is the director and founder of the "Students' Grand Opera Society of New York, Incorporated." It was formed for the study of opera in English. Mrs. Wood was unanimously re-elected chairman of the vocal department.

\*\*\*

Mr. and Mrs. John W. Nichols received such an ovation at their joint recital for the MacDowell Club of Nashville, Tenn., that they have been re-engaged to give another next season. They received the following press notices in Nashville:

All the big and comprehensive knowledge requisite for a successful interpretation Mr. Nichols supplied with greatest ease. His voice is an organ of wonderful sweetness and flexibility, combining that rare quality of sympathy with a thorough understanding of his score.

Mrs. Nichols surprised even those who were best aware of her splendid technic. In each of her numbers there was a brilliancy and finish that claims for her a high place in the musical world. Encores were frequently demanded.—Nashville Democrat, May 11, 1912.

Mr. Nichols has a voice of rare sweetness and his sympathetic interpretation is remarkable. His enunciation is beautiful and his technic is unusual. He was most warmly received and fulfilled splendidly the great things expected of him.

Mrs. Nichols is as great an artist as her husband. She played with great poetry and imagination. Her great number was Saint-Saens' etude and after this she was forced to respond with an encore.—Nashville Banner, May 11, 1912.

\*\*\*

George E. Bagnall's many metropolitan friends are interested to hear that he will assume charge of the music at the First Baptist Church, Niagara Falls, as well as continuing in charge at the First Congregational Church of Buffalo. He played an interesting program of organ pieces at the commencement exercises, Bryant & Stratton Business School, recently.

### Music Across the Hudson.

The Saturday Music Club of Jersey City Heights, composed of pupils of Mary L. Lockhart (pianist), recently elected the following officers: President, Helen Tichenor, of Montclair; vice president, Ruth Montgomery, of Montclair; treasurer, Augusta Hoagland, of Bayonne; secretary, Marjorie Lockhart, of Jersey City Heights; financial secretary, Clara Ward, of Jersey City Heights; chairman of program committee, Shirley Carter, of Montclair.

Pupils of Miss Lockhart recently gave a recital at Crescent Hall, Jersey City Heights, assisted by Augustus Wilson, tenor, and Mrs. Augustus Wilson, soprano. The reception committee for the evening included James Allen Lockhart, Raymond Lasslett, Irving Edwards, Grant Crichtfield, William Dean and Thomas Dorward. The musical program for the evening was made up of concerted pieces and solos, from the compositions of Tchaikowsky, Chaminade, Guilmant, Henselt, Heller, Virgil, Gurliitt, Schütt, Liszt, Karganoff, Beethoven, Grieg, Sinding, German, Lynes, Rubinstein, Tosti, Cowen and Otto Hackh. As a whole the selections were more varied and interesting than almost any teachers' program given during the past six weeks. The Lockhart pupils who participated were: Jessie Russell, Leila Abernethy, Elizabeth Edwards, Marjorie Lockhart, Ruth Abernethy, Dorothy van Pelt, Robert Lockhart, Virginia Montgomery, Harriet Leach, Helen Tichenor, Mrs. John Sefton, Shirley Carter, Ruth Montgomery, Clara Ward, Augusta Hoagland, Thomas Durward and Miss Oakley. Miss Lockhart, herself, played Liszt's twelfth Hungarian rhapsody and the orchestral parts on a second piano for the concerted numbers.

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**G. SCHIRMER**

3 East 43d Street New York

## MUSIC IN COLUMBUS.

COLUMBUS, Ohio, July 5, 1912.

Cecil Fanning and Harry B. Turpin are having tremendous success in England, their engagements over the British Isles making it impossible to return to America before September, 1913. Early in the autumn of 1913 these musicians open the season with a recital in Memorial Hall, receiving for it the largest sum ever paid a recital singer here, save Caruso, and several of his ilk. It is extremely gratifying to have Columbus so perfectly recognize its own singers, for this must always be called home for Mr. Fanning though he has become an international music figure. At least one large recital is given in Columbus each year—and Mr. Fanning is in constant demand for solo work and coaching every moment he is at home for his very few and short vacations.

The Women's Music Club has completed its calendar for 1912-1913 and will present the following artists at the seven evening artist concerts and the seven matinees of the season. The first attraction will be the Chicago Grand Opera Company, Andreas Dippel, manager, in "The Secret of Suzanne," the artists to be Zeppilli, Costa and Daddi, with small orchestra and grand piano accompaniment. The first half of the evening will be a concert of miscellaneous compositions by members of the company and orchestra. The identical scenery which the Chicago Grand Opera Company used for its presentation last year will be used here.

Rudolph Ganz, the distinguished Swiss pianist, and Henri le Bonte, New York tenor, will be the artists for the November concert.

Gaston Dethier, the eminent French organist and composer, now residing in New York, and Melville Clarke, the most authoritative of harpists, will make the unusual attraction for December 10.

Grace Hamilton Morrey, the artist pianist of the club, will give an entire recital Tuesday afternoon, December 17, Mrs. Morrey's success in Berlin, under the direction of Emil Paur, being so pronounced that Columbus desires also to hear her in an entire program. Mrs. Morrey has already been presented here with the Cincinnati Symphony Orchestra, Frank van der Stucken, conductor; in the Grieg concerto with the Pittsburgh Symphony Orchestra, Emil Paur, conductor; in a Tchaikowsky concerto, and as soloist with the Kneisel Quartet concert last season.

Eugen Ysaye, the famous violin virtuoso, will be the attractive offering for January, in the middle of whose program our own club representative, Mrs. Amor W. Sharp, elected as such by the executive board as worthy to appear on an artist program, will sing a group of songs.

The Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, will give us a concert in February, probably the 14th, which will be a practical gift from the club to its associate members. The soloist for this concert has not been announced.

Leopold Godowsky, the "wizard of the piano," as he is called, will electrify the associate members with his magical virtuosity in February. As an added attraction and to please those who find it difficult to listen to an entire program of piano regardless of whom the artist is, Namarra Toye, the charming New York soprano, will be assisting artist.

The artist series closed in April with Alice Nielsen, prima donna soprano of the Metropolitan and Boston Opera Companies, and Irene Scharrer, the delightful English pianist.

Many novelties will be introduced at the members matinees, two of which will be "Chanson en Crinoline," the first ante bellum music, the second "Folk Songs of all Nations." The stage will be appropriately arranged for these two costume concerts, one of this class having been given last year to an audience of 3,500, and hundreds unable to gain admittance.

The feature of the October matinee will be the presentation of "Nature Music" for violin, piano, organ and voice. At this concert Vera Barstow, violinist, representing the Tuesday Matinee Musical, of Pittsburgh, will be the guest artist. The members who participate in this program are: Florence May Scott, soprano; Mrs. W. A. Hunter, soprano; Mrs. Stuart Beebe Norris, contralto; Emily Church Benham, pianist; Lulu Aler, pianist, and Mrs. Wilbur Thoburn Mills, organist. The program director for the October concert will be Mrs. James Taft Daniels.

The ante bellum ("Chanson en Crinoline") concert will be the November matinee attraction, at which time Marian Heiny Page, pianist, representing the Matinee Musical Club of Indianapolis, Ind., will be the guest artist. The members who perform on that day are: Mrs. Joseph Drake Potter, soprano; Mrs. Henry C. Lord, soprano;

Mrs. Thomas E. Humphreys, soprano; Mrs. Neil Fravel, contralto; Maud Cockins, violinist, Effie Nichols, piano, Jessie Crane, organist. Mrs. Amor W. Sharp directs this program.

The music at the January matinee will be characterized as "opera music." The guest artist will be Florence Birchele, contralto, representing the Music Study Club of Canton, Ohio. The club members who are on this program are: Millicent Brennan, dramatic soprano; Marguerite Parry Hast, soprano; Mrs. Edward E. Fisher, contralto; Mrs. Reginald L. Hidden, violin; Eleanor Schmidt, piano; Alice Rebecca Rich, piano; Katharine Gleason, organ, and Anna De Milita, harp. Mrs. Nathan P. Marple, director of program.

Miscellaneous compositions will be the order for the February matinee, and Mrs. R. M. Wanamaker, lyric soprano, representing the Tuesday Musical Club, of Akron, Ohio, will be the guest artist. Members who appear that day are: Mrs. Andrew Timberman, soprano; Mrs. James Taft Daniels, soprano; Elizabeth Thompson Wilson, contralto; Marian Wilson, piano; Helen Pugh, piano; Goldie Mede, violin; Ethel Harness, piano; Clara Michel, piano, and Eleanor Chandler, organ. Mrs. Joseph Drake Potter directs this program.

The Lenten music will come at the March matinee, the guest artist to be Grace Johnston, soprano, representing the Ladies' Music Club, of Ann Arbor, Mich. The members who participate are: Mabel Hoyt McCray, soprano; Mrs. William King Rogers, soprano; Mrs. Henry Pirrung, mezzo-soprano; Margaret Welch, contralto; Louise Rinehart, violin; Alice Rebecca Rich, piano; Mrs. Fred C. Ruth, piano; Emily Lyon McCallip, piano; Mabel Rathbun, organ, and Mrs. Arthur D. Wolfe, organ. On this program there will be piano and string ensemble numbers. Margaret Parry Hast will direct this program.

The folksong costume matinee comes in March and presents Lydia Sayre Norris, mezzo-soprano; Mrs. Harry E. Compton, soprano; Flora Hoffman Gates, contralto; Edith May Miller, organ; Hazel Swann, piano, and Mrs. Charles Cowman, piano. Mrs. Andrew Timberman directs this concert. A guest artist will be chosen later.

Ethel May Harness is in Chicago studying piano under the direction of Fannie Bloomfield Zeisler. Miss Harness is one of the busiest teachers in Columbus, and was Carrie Louise Dunning's first representative here. Francis G. Williams, another successful teacher, was Mrs. Dunning's second teacher to locate here and help to popularize that progressive method. Mrs. Underwood, a teacher of piano, will very soon go to Denver to take the Dunning course, returning in the autumn to open a studio on the North Side. Misses Harness and Williams have the East Side to themselves at present.

Mabel Rathbun, an organ pupil of Mrs. Wilbur Thoburn Mills, will study with William Middelschulte this summer in Chicago. Miss Rathbun is a much sought accompanist and president of the Girls' Music Club.

Mabel Dunn, a gifted young violinist who has been two years with Pier Tirindelli at the Cincinnati Conservatory of Music, will go to Europe for study early in the autumn.

The teachers are closing their studios rapidly, only a very few holding their classes together during the summer.

Ella May Smith will spend the summer in Michigan, chiefly at Charlevoix. Mrs. Smith has been made dean of the faculty of the Wallace Collegiate School and Conservatory and lecturer on music history, analysis and pedagogy.

Alice Rebecca Rich, director of the Wallace Conservatory, has gone to Bath, Me., to spend her vacation.

Olive Neil will spend the summer in the Berkshire Hills, where her parents have long had a summer residence.

Rosa L. Kerr, who was for many years one of the leading teachers of piano in Columbus, is taking a year round about in California.

Mrs. Harry Hatton McMahon, teacher of piano in the Columbus School for Girls, has gone to New York for her vacation period.

The second annual Indian Congress, which will be held in Memorial Hall in September, will present a number of Indian compositions by Arthur Farwell, Cadman, Troyer, Kroeger, MacDowell and others. Fayette Mackenzie, of Ohio State University, is exceedingly active in this movement and has succeeded in arousing a great deal of interest. The first conference was well attended, and this second one promises a marked advantage in attendance and general activity. Whenever it is reasonably certain that compositions are based upon real Indian airs they become of greater interest and have a value which no imagined Indian theme could possibly have. ELLA MAY SMITH.

### Jane Osborn-Hannah Honored in Home Town.

That a prophet is not without honor in his own country has been proven by the recent appearance in her home town of Jane Osborn-Hannah, prima donna soprano of the Philadelphia-Chicago Opera Company. Madame Hannah was born in Wilmington, Ohio, in the house which still stands at the corner of Linton avenue and Warren street. Her father was the late Parker Osborn, who was a prominent figure in that community and a man of artistic temperament, from which Madame Hannah inherited her love for art and especially for music. Mr. Osborn was a patron of art and gave freely to the fostering and maintenance of schools, while he himself led the music for many years in various churches.

When but six years of age Ella Jane, as his little daughter was then known, entered the public school, but at the suggestion of her teacher her name was changed to Jenny, by the simple process of announcing to the scholars that Ella had gone away never to return, and that, in her stead, her twin sister Jenny would take her place. Jenny soon earned recognition by her talents, and in small entertainments she was always assigned a leading part. Her first appearance in costume was at a fourth grade entertainment in which she presented "Bobby Shafto." Her first appearance, however, before a real audience was in December, 1884, when she sang a leading part in the operetta "Cinderella." In 1886 she also appeared at a valentine entertainment and won the following commendation from the Clinton (Ohio) Democrat: "When Jenny Osborn sang 'Who Will Buy My Roses Red' the audience was completely captivated, and at its conclusion her reappearance was required to appease the enthusiasm, though the participants had resolved to permit no encores. This little miss possesses a charming voice, over which she has good control, while her self poise and stage manners are remarkable considering her youth."

At the age of thirteen Jenny moved to the home of her grandparents at Lebanon, Ohio, and subsequently to Chicago, to continue her musical studies, returning frequently to Wilmington to take part in local entertainments given in her honor. While in Chicago she was associated with several concert companies, and while a member of the Sherwood Quartet visited Wilmington again, singing the music allotted to Marguerite in "Faust." In 1897 she married Frank Hannah in Kansas City, Mo. Mr. Hannah received an appointment as Consul to Germany, under President Roosevelt, and while a resident there the young wife had many opportunities of advancing her art. Her career from that time to date is well known and needs no further comment.

The history of this famous singer had been stored away in the minds of the residents of Wilmington and Lebanon, so that when it was announced that Madame Hannah was to revisit her old home and the scenes of her youth, and incidentally to sing for the benefit of her friends and old school mates, the occasion partook of a national holiday. The press devoted much space to the affair and the enthusiasm was unbounded. At the Lebanon recital the most critical audience greeted her, an audience composed of childhood friends and schoolmates, to whom fond memories were as of but yesterday. All were ready to fall at her feet, or to severely criticize. It was a trying moment when she stepped upon the stage and faced that audience. However, whatever jealousy might have been in the hearts of any present was soon dispelled. The Lebanon-Western Star said: "From the moment her rich, artistic voice gave utterance to the seventeenth century melody of Tenaglia until the final echo of the 'Last Rose of Summer,' Madame Hannah was in control of her audience. Italian, French and German were music for the first time to many in the audience, but they acknowledged once and for all that music has no tongue—or should we say—is of all tongues."

One of the most touching instances connected with the recital was the presentation to her of an old, flannel-bound slate which she had used when in her teens. Mme. Hannah seized it with eagerness and finding her initials rudely engraved on the frame, bestowed fond caresses upon the relic, with tearful eyes declaring that it was the only tie that bound her to her girlhood days. After the recital there was a reception attended by many guests who were eager to meet the famous opera singer. At the Wilmington recital the same scenes were repeated, Madame Hannah receiving honor and applause from all. The Wilmington Journal printed a photograph taken in 1884, in front of the main school building, showing Jenny Osborn among the pupils of the sixth grade.

Following are some extracts from the press in regard to the above mentioned recitals:

Wilmington was en fete on Tuesday evening in honor of the home coming of her beautiful and distinguished daughter, Jane Hannah. The Opera House was crowded with a select audience and it is doubtful if a finer appearing company of people could be gathered together in any Ohio town. It is not too much to say that the concert was perfect in every way. Madame Hannah is an entrancing woman in personality as well as one of the most gifted and accomplished singers in America, and she brought up her best to the audience of old friends.—Clinton County Democrat.

The sweet singer has come and gone. To the world she is Jane Osborn-Hannah, the prima donna, and from the world she re-

ceives honor and applause; to Wilmington, she is Jenny Osborn, the daughter of our pride, and from us she receives not only admiration and appreciation, but love. The singing was something to remember always. Madame Hannah's voice is remarkable for its versatility. She holds the mood of the song until the final notes die away. When one hears her singing, he is so thrilled with the joy of the song that he forgets all ills.—Clinton Republican.

It was the best music ever heard in Wilmington and I doubt if as good will ever be heard here again, and how she can sing! Without effort, without mannerism, or affectation, but in an easy, simple way, her great sympathetic voice rolled out, going directly to the heart of every listener.—Wilmington Journal.

The gross receipts for the concert in Wilmington were \$612, and after deducting \$50 for the pianist, Mme. Hannah donated her share to the Civic League, under whose auspices the recital was given. They immediately made her an honorary life member. In Lebanon she gave \$100 from her share of the receipts to the women in the Civic League.

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### Sarto at Stony Brook.

Andrea Sarto, the New York baritone, began his series of summer concerts at Stony Brook, L. I., on July 4. These are among the most popular musical events of Long Island and are attended by large audiences.



JOSEF LHEVINNE

Reading the English translation from the romance, "Le Coubable," by François Coppée, by an American lady from Chicago, Ruth Davis; his son taking his sun bath in the villa at Wannsee during a very hot afternoon in June.

### Butt-Rumford Combination.

That the American tour of Clara Butt and Kennerley Rumford is regarded as an offering quite out of the ordinary, is being demonstrated in a convincing and, in some cases, highly amusing manner. Scarcely a month has elapsed since Loudon Charlton concluded arrangements in London for the famous contralto and her husband to visit America, but it was ample to show unmistakable proof of the eagerness of the American public to hear these artists. Letters have come not only from Canada—where it was to be expected that interest in the great English singer would be keen—but from all sections of the East, South and Far West.

"The embarrassing part of it," explained Mr. Charlton yesterday, "is that various local managements are com-

peting with each other to secure Madame Butt and Mr. Rumford. So heated have been some of the letters received, and so teeming with threats of dire consequences if a contract for the combination is not forthcoming, that we are in a quandary. In one city alone four managements are doing their utmost to engage the attraction, and each is putting forth a claim to being entitled to first consideration.

"Madame Butt and Mr. Rumford will arrive early in January, and will make their initial appearance with orchestra in Carnegie Hall. Other appearances will follow, among them one at the Hippodrome, where I am confident there will be an outpouring of people similar to the great Crystal Palace audiences which the combination attracts each season. The average attendance at these concerts, which have been given for years on Good Friday afternoons, has been 25,000 people, while the receipts have run into thousands of dollars. In Queen's Hall, where the two artists are always heard on Good Friday evening, capacity houses have been the rule, which means that the receipts have been tremendous. In addition to these two concerts, twelve other recitals are given each season in Royal Albert Hall, London, and for these the aggregate receipts this past year have been close to \$50,000. These figures furnish some idea of the vogue these two artists have attained in their native land—a popularity which, from present indications, will be closely seconded in America. The three months' tour promises to be nothing short of sensational."

### Hudson-Alexander to Sing "Ruth."

The performance of George Schumann's "Ruth" at the Worcester (Mass.) Festival in October will be enhanced by the presence of Caroline Hudson-Alexander in the title part. Mrs. Alexander is studying the score and pronounces it a great work. She will soon leave for Old Point Comfort, and after a period there will go to Louisville, and thence to her home in northern Michigan. She will not be heard again in public until she appears at the Worcester Festival. Mrs. Alexander is one of the most prominent concert singers of America by reason that she commands the largest church salary known from the Plymouth Church, Brooklyn, as well as from the fact that she is always in demand for recitals and oratorios.

Her present season has been a busy one and she has had more C. Q. D. calls than ever before. On two occasions, one with the Cecilia Society of Boston for a performance of Berlioz's "Damnation of Faust," and the other with the Mozart Club of Pittsburgh for Rossini's "Moses in Egypt," she had to leave on the shortest possible notice, arriving just in time to dress and go on the stage. She made a tour of five weeks with the Boston Festival Orchestra, under Mollenhauer, through New England, New York and Pennsylvania, and sang at a number of music festivals. Next year Mrs. Alexander will be under the management of Loudon Charlton, who predicts a bigger season for this artist than ever. Hardly a day passes but that she is phoned or written regarding dates and bookings.

### Demands for Eddy Continue.

Clarence Eddy is still engaged with organ recitals and organ dedications. On June 28 he played a dedicatory program on the new organ of the First Christian Church at Springfield, Ill. The local press said:

Mr. Eddy's mastery of the magnificent instrument was wonderful. From the pianissimos of Kneiser's "Concert Caprice," which came like echoes from a distant hill to the crashing crescendos of the overture to "William Tell," the splendid instrument responded to his master touch and the vast audience was enthralled with his playing. He was forced to respond to encores repeatedly.—Illinois State Register, Springfield, June 29, 1912.

Hidden from view by the enclosing partition which separates the organist from the rest of the congregation, Clarence Eddy, New York organist and artist of the greatest present note in America, inspired 700 music lovers with emotions indescribable last evening at First Christian Church. His manipulation of stops was a source of wonderment, particularly in the canonic. Later he demonstrated his remarkable capability at prolonged trills and superb pedaling. It was truly unfortunate that the audience could not have seen first hand his masterful manipulation of the organ as well as to have heard the results.

Mr. Eddy expressed himself as pleased with the organ which he has dedicated.

"For an instrument of its resources, it is wonderful," he said, between congratulations, when he had taken refuge in the pastor's study after the close of the program. "The tonal effects are very fine."—Illinois State Journal, Springfield, June 29, 1912.

Scientists in a recent symposium on nervous diseases agreed that keeping the voice low in speech is one of the best sedatives for overstrained nerves. If only some men prominent in the political arena would go to these specialists for treatment it would help much.—Rochester Post Express.

Aunt Prue—Wretched boy! What have you been doing? And at the church, too!

Choir Boy—Teaching Billy Thwites he is not going to sing "Peace and Goodwill" instead of me for nothing!—London Opinion.

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## WILLIAM A. BECKER'S REMARKABLE GIFTS.

The proposed route for next season's tour by William A. Becker, the distinguished American pianist-composer, includes, first, a recital in New York. His New York manager, Antonia Sawyer, is now arranging bookings, but



WILLIAM A. BECKER.

the date of his appearance here has not been definitely settled. The tour will begin in September and continue up to New Year's, extending through Pennsylvania, Ohio,

the Middle West and the South, finishing at Riverside, Cal.

Mr. Becker will pass the summer in Europe, where he has enjoyed many triumphs, in preparation for this great American tour. He is acknowledged by the foremost critics as being one of the greatest living pianists. He has appeared as soloist with many of the world's famous orchestras, and as a concert pianist has won the praise of both continents. Mr. Becker is not only a brilliant representative of American talent, but of American training. He is, moreover, a fine musician, as evidenced in his compositions, especially in his concerto for piano and orchestra, which he has played in public on numerous occasions with distinctive success.

He is an artist who pleases because of his beautiful touch, highly polished technic, and brilliant temperament. He is a man of strong physical build, tall and graceful, with keen intellectual features and an abundance of black hair.

He possesses a finely sensed, sound instinct, together with decided imagination for interpretative details. He has been the recipient of a multitude of complimentary press notices from both sides of the Atlantic, which testify to his artistic skill, musicianship and ability. He is one of those pianists whom it is a delight to hear, and this city will be glad to welcome him.

The following criticism from the Cleveland Press of March 13, 1911, is from the pen of Wilson G. Smith:

The real event of the concerts, so far as local interest went, was in the appearance of W. A. Becker in his own piano concerto which the composer-pianist played with masterly prowess.

Here is a musician in whose features and playing the term genius is writ large. The concerto is a work of such musical and pianistic worth as to challenge comparison with the best of modern works of its class. It is brilliant, pianistic and of such virility in thematic and emotional conception as places it in the class of "worth while" music.

Becker belongs to the heroic class of pianists, and his concerto reflects the virile trend of his mind.

There is no doubt about the fact that Becker belongs not only to America's greatest, but he is also to be reckoned with the great artists of today. And he has won this position through persistent effort allied to talent of the highest order. His artistic success is the result of a genius that compels recognition.

## MUSIC IN BUFFALO.

Bell Phone, North 1445 J.  
819 Richmond Avenue.  
BUFFALO, N. Y., July 5, 1912.

The new choral club, which was organized this winter under the direction of William J. Sheehan, has been renamed and will hereafter be known as the Grieg Chorus. J. Swinscoe was chosen as president and G. H. Wood as secretary and treasurer. W. J. Sheehan was re-elected musical director.

The season of recitals is nearly over, only a few being left to mark the close of the year's activity. Two of these late recitals occurred on July 1, one that of Emil R. Keuchen's piano pupils at Perkins' Memorial Hall, Central Y. M. C. A., and the other that of Nora C. Fell's piano pupils at her home in Woodside avenue.

Alfred Jury, conductor of the Clef Club Chorus and of the Plymouth Avenue Church choir, has left for his summer home in Muskoka, accompanied by his son Arthur. Mr. Jury expects to return for the Sunday services during July. Mrs. Jury will remain in town for some time, after which she will go to Muskoka to rest for next season's work at the Toronto Conservatory of Music, where she has been re-engaged as a member of the faculty.

Sara Anderson, the well known concert and opera singer of New York, was in town for two weeks as the guest of her sister, Mrs. Ernest Fleischman, and her mother, Mrs. Sara Baron Anderson.

A piano recital of exceptional merit was that given at the Twentieth Century Club Hall, on Tuesday evening, June 25, when Marvin Grodzinsky presented his pupil, Marian Smith, in a program which was an undoubted test of ability. Marian Smith is in her early teens and yet showed development of one much more mature, playing with a repose and a clear, singing tone that many might envy. Especially creditable was the even scale and the nicely graded tonal contrasts and tempos. Frank Watkin, tenor, gave pleasure to the audience in three solos, to which Mr. Grodzinsky played the accompaniments. The program read as follows: Idylle, op. 28, No. 4, MacDowell; "Moonlight Sonata" (first movement), Beethoven; "Two Larks," Leschetizky; caprice, Davies; "Sunset," Russel; "A Little Dutch Garden," Loomis; "Serenity," Mary Turner Salter, Frank Watkin. "Nadia" (mazurka), Wachs;

"Valse Coquette" (from the Japanese ballet, "O Mitake San"), Friml; valse in A major (posthumous), Chopin; "La Capricieuse," Borowski; "Valse Caprice," J. H. Rogers; serenade (for two pianos), Whelpley; second valse for two pianos), Godard; minuet, Borowski.

George Bagnall, who holds the position of organist and director of the First Congregational Church, of this city, has been engaged to fill the position at the evening services of the First Baptist Church, of Niagara Falls, N. Y. Mr. Bagnall has been doing double duty for a number of years past, having served in the same capacity at the evening services of the Plymouth Avenue Methodist Episcopal Church until recently.

Emil R. Keuchen has had a large studio room built as an addition to his home to accommodate a new organ which is being made for him by an Ohio firm. As Mr. Keuchen has a number of organ pupils, this will be a great advantage to him in his work.

Tuesday evening, June 25, was the occasion of several musical affairs, Mrs. Albert J. Schuler, soprano soloist of the Delaware Avenue Baptist Church, assisted by Mrs. Edward Doane Swift, giving a recital at Schuler Brothers' Autotone Hall, Frederick J. Hicks giving a pupils' recital at Mizpah Hall, and the Buffalo School of Music introducing a number of pupils in its annual spring recital.

CORA J. TAYLOR.

## Miss Hooper to Marry W. H. Eastman.

Rebecca Lane Hooper, daughter of Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, will be married July 27 to William H. Eastman, of Manhattan. The nuptials will take place at the Hooper summer home up in Walpole, N. H. Miss Hooper is a remarkably gifted young woman. She has written plays that have been presented for charity and has been active in the musical, literary and philanthropic circles. The prospective bride formerly sang with the contraltos in the Brooklyn Oratorio Society, which has recently been merged with the University Festival Chorus of which Walter Henry Hall is musical director.

Hildesheim's Opera was not successful last season, that city spending an average of only \$250 per night for the entertainment offered by the singers.

**Schumann-Heink and the Country Boy.**

(From the Goldhill News, Goldhill, Ore.)

To the Editor:

I didn't go to Medford to hear Mrs. Schumann-Heink sing. I went to Jacksonville that Friday to pay our taxes, and on the way back had some things to buy in Medford, and before I got through trading it was too late to start home that night. So I put up my team, intending to get an early start in the morning. After supper I was playing a game of pool downstairs in the Nat, and I kept hearing the boys talking about Mrs. Somebody or other who was going to sing in the big hall upstairs that night. I don't go much on singing, so I didn't get much interested until there was no one left to play pool with. They'd all gone upstairs to hear the singing. One or two of the boys asked me if I wasn't coming up and when I said "No" they said I'd better and hiked for the stairs.

Just out of natural curiosity I went up too—and the man at the door charged me a dollar. That's more than it costs to see Ringling's, I thought, but I was game, and went in just in time to see a great big motherly sort of a woman with half gray hairs square away near a three-legged piano that a lady in a low necked dress was tum-tumming and tweedle-deeing on. She let up for just a second or so, and that's where the big motherly woman cut loose. We have singing around the organ at our house Sunday nights, and I have heard church cantatas that they had practised for months, and some mighty good quartets, but I never heard any singing like that before. It was quite a little while before I noticed that she was singing in some foreign language. It seemed to me as though I knew just what she was saying, the same as though she had been singing English. So I didn't mind.

No, I never heard any one sing like that before, but one or two of Mrs. Schumann-Heink's little low songs made me remember away back when mother used to rock me to sleep. I thought I could hear the squeak of the old rocker with the roses painted on the back keeping time to the tune. She sang something about the sandman, and I began to feel drowsy.

But the next thing she sang knocked all the sleep out of me. It was something about a fellow who had been tramping around all over the country and had finally come home, like the prodigal son in the Bible. Somehow, I think he needed a shave and maybe a bath and hair cut, and he must have aged terribly, for no one, not even his sweetheart, knew who he was until he came to his mother. Of course she knew him, and I knew she would as soon as he made the rounds and got turned down by all the others. I half guessed what this song was about, and the printed program had a sort of diagram that made it plain to me.

It was funny how I'd think of the things that I'd seen or heard some place and didn't know that I'd even remembered some of them. I don't mean that I wasn't paying attention to the singing. I was, and mighty close, too, but one place, maybe 'twas the singing that made me think of it—I thought I heard a meadowlark 'way down the field calling to some other meadowlark, his mate maybe, that didn't answer. And then next thing I knew I was thinking about a whole field of flowers waving in the wind. Then it seemed I was out in the woods and it was still as I've never heard it yet except in the woods. Just as I began to wonder why I should have thought of such a thing I heard the same little waterfall that I found when I was hunting up on Trail Creek. It tinkled and sang until I got almost close enough to see it through the thick brush—and then it quit right off short, and I got to thinking about my girl and wishing she was there with me. I knew I couldn't tell her nor any one else about it, and that's why I'm trying to get some of it out of my system by writing to the Goldhill News.

I didn't notice it at first, but it seemed as though the lady in the low necked dress was helping the big lady quite a bit. I don't believe any one noticed it until after the big lady sang a song that made the chills run up and down your backbone like mice in a garret. It was awful, but the people seemed to like being scared, and they clapped their hands hard. Then the big lady took the lady in the low necked dress by the hand, and they bowed together to the audience. After that I noticed that the low necked lady had quite a bit to do with what was going on, even though her playing and the singing together made but one sound. But that song they sang—because I could see afterward the playing was really part of the singing—that song was terrible. I'd rather hear a screech owl in the graveyard when the sky is cloudy enough to hide the stars and not cloudy enough to keep the moon from filtering through. Yet I'd like to hear it again, even if it did make me think of the day Bill Hardy was brought home drowned. I could almost hear his mother crying—I never want to hear anything like that again—that is, I never want to hear a mother cry like that again.

Then I saw bluebirds on the wing and heard a big wind coming through the treetops. It seemed as though a little wind was blowing at the same time and in the same direction. The idea of there being two winds blowing to-

gether may sound foolish to you, but I know what I mean, anyway. By and by the big wind died down, down until the little wind was blowing alone, ever so softly—just such a little wind as we get this time of the year, when the young wheat is velvet green.

I can't talk this sort of stuff to the folks, nor to any of my friends, nor even to Mary Saunders, so I have written some of it to your paper, and I hope you will print it. I can't sign my name to it, because that would be the same as talking it, and I would probably be given some nickname that would drive me away from home. So no one will ever know who wrote this unless Mary guesses, and I'm afraid she won't. At least I hope she won't, for she didn't hear Mrs. Schumann-Heink sing, and she might think I'm crazy, as the others would if they knew.

A COUNTRY BOY.

BRAGLE, Ore., March 5, 1912.

**MUSIC IN OMAHA.**

OMAHA, July 3, 1912.

An important announcement recently made brings the information that Evelyn Hopper has decided to emerge from her voluntary retirement as concert manager and to reenter the field with a new series next fall. Miss Hopper's plans are necessarily somewhat incomplete as yet, but her preliminary announcements make it clear that she is expecting to conduct a course of four concerts, with, perhaps, such extra numbers as may suggest themselves later. The series will be opened by Schumann-Heink, who will appear in one of her song recitals on the evening of November 7. Later will follow a concert by Bruno Steindel, Mary Münchhoff and Max Landow, with Madame Borglum as accompanist. The pianist, Max Pauer, will be heard in one of the numbers of the series, and the remaining evening will be filled by Julia Culp, the famous lieder singer. Thus it will be seen that Miss Hopper's course, while short, is of a high quality. The names are among the highest in their respective classes, and the two local artists, reinforced by Bruno Steindel, will no doubt make a strong appeal. Miss Hopper's friends are wishing her success.

\*\*\*

Mr. and Mrs. Thomas J. Kelly left last Sunday for Mackinac Island, where they will spend a fortnight before continuing their trip to Boston, Atlantic City and other Eastern points.

\*\*\*

Joseph Gahn, of New York, formerly of this city, spent several days in his old home last week. Mr. Gahn is on his way to Colorado, where he will spend the summer in rest and recreation, preparatory to resuming his duties as teacher of piano in the Sacred Heart Convent of New York next fall. Mr. Gahn states that a number of his compositions will soon be issued by the Carl Fischer Publishing House.

\*\*\*

Mary Münchhoff will leave this week for Switzerland, where she will remain for two months.

\*\*\*

The position of director of music in the St. Mary's Avenue Congregational Church has been accepted by Cora Schwartz, who is planning also to establish herself here as a teacher of singing at the opening of the fall season.

\*\*\*

Louise Jansen-Wylie, in company with Mr. Wylie and several friends, has left on a motor tour to St. Paul and White Bear Lake. The party will remain at the latter place until autumn.

JEAN P. DUFFIELD.

**Walter Earnest's Vacation.**

Walter Earnest, the Pittsburgh tenor, after an unusually active season, has arranged to spend his vacation near Old Orchard Beach, Maine, where he will study new works and arrange new programs for recital work for the coming season.

Criticisms on recent appearances follow:

"ROBIN HOOD" IN CONCERT FORM.

Walter Earnest, the tenor, gave the part allotted to him in a way that delighted his listeners, who were liberal in their applause for his work.—Wooster, Ohio, Republican.

"ELIJAH," DENISON UNIVERSITY, GRANVILLE, OHIO.

The tenor parts were sung by Walter Earnest. His voice was of excellent and fluent quality, showing a good variety of tone color and emotion. His quiet and dignified rendition and manner were perfectly suited to his part.—Granville Tribune.

Mr. Earnest will probably be remembered as the best tenor we have ever had. His voice is powerful, but sweet and absolutely true, and his singing is marked by a rare perfection of detail. His most striking numbers were the "Smuggler's Song," by the rising New York society composer, Marshall Kernochan, and the "Caravan" Song, by Lohr, a very original and beautiful setting.—Newark (Ohio) Tribune.

"ELIJAH," NEW WILMINGTON, PA.

Mr. Earnest is an exceptional tenor singer and surpassed the general expectation of the large audience. Particularly noteworthy was his rendition of the solo, "Then Shall the Righteous Shine."—New Wilmington Globe.

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## THE MUSICAL COURIER EXTRA

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GRATIS ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

JULY 4 was a pianissimo, but none the less feeling celebration.

It is a wise American composer that knows his own composition after the critics get through with it.

PRESIDENT TAFT had to listen to 6,000 vocalists at the Philadelphia Saengerfest last week. Now he is almost ready to be an operatic impresario.

W. L. HUBBARD, formerly music critic of the Chicago Tribune, has been engaged as press representative of the Boston Opera House, beginning next fall.

LET us have another American Revolution—this time in music. And a Declaration of Independence making us free from the dominance of Europe in matters of the tonal art.

EXPECTANTLY the country is waiting for the prediction that "the next season will be the most brilliant in the musical annals of New York." Come, come, who'll be the first?

CARUSO is reported to have signed a contract for Buenos Aires (summer season of 1913-14), which will net him \$7,000 per night for twelve performances. Up with the prices!

EMILE WAMBACH and Lodewyk Mortelmans, Belgian composers, are the candidates for the post of director of Flemish Conservatory in Brussels, to succeed the late Jan Blockx.

IF only musical differences in rank could be established as easily as athletic supremacy is being determined at Stockholm. However, it is lucky for America that the Olympic contests are mainly for the legs.

COSIMA WAGNER will take no active part in the management of the Bayreuth Festival this year. The state of her health is such as to prohibit her participation and she has given over the entire management to her son, Siegfried.

ONE of the New York Philharmonic Society's out of town engagements next season will be at Toronto, Canada, where it will take part in February, 1913, at the festival to be held under the auspices of the Toronto Oratorio Society, under Dr. Edward Broom. The Philharmonic will give three concerts and one of them will be purely symphonic.

COMMENTING on the al fresco "Aida" performance at the foot of the Pyramids, Saint-Saëns said: "What a sacrilege! In the face of these eternal stones they stupidly materialized a work of the theater! And that at the gravest time in the conflict of Italy with Turkey. If this fashion is approved 'The Flying Dutchman' will be played out at sea and 'Orpheus'—in hell!"

Music has become a necessary adjunct to the curriculum of schools and colleges by virtue of the importance it has assumed as an essential part of education. A complete college course involves more than history, science, mathematics and literature. Every up-to-date institution of learning recognizes the value of art as a requisite to culture. Music has attained such universal prominence that to neglect it is to minimize one's usefulness. Institutions abreast of the times and awake to present conditions are conscious of this fact, and in order to afford students opportunity to enrich themselves intellectually and increase their fund of knowledge to the maximum limits of their capacity, have found it advisable to annex courses in art and music. Parents select those colleges and schools which offer the best advantages, and in order thus to meet

the demands conservatories or departments of music are now to be found in connection with institutions of modern progressive ideas. THE MUSICAL COURIER, alert to the needs of its readers and wishing to extend its field of usefulness, has been, for some time, a close observer of this movement, and deeming the time right for activity along this line, has opened a department of educational music and appointed William S. Mason as its representative, with headquarters at Charleston-on-Kanawha, West Virginia. Mr. Mason will devote his energies, for the present, to the institutions of the South. Later, he will extend his field of labor to other sections of the country. Colleges and schools desiring further information, and individuals who may be interested, may communicate with Mr. Mason or THE MUSICAL COURIER direct.

RICHARD STRAUSS is looking for a soprano to sing in his "Ariadne auf Naxos." Emmy Destinn has given up her part in it, advancing as her reason the fact that she was asked to sing three nights in succession. The truth seems to be, however, that the role allotted to Miss Destinn included an unwarrantable number of high notes, occurring every second measure or so and expected to be held for unconscionable duration. On the whole, Miss Destinn's act of vocal self-preservation does not call for censure.

IN another column will be found a practically complete directory of the Italian opera singers and conductors now before the public. The list, a remarkable one, is compiled by the Milan Corriere Dei Teatri, and gives the reader a vivid idea of stage activities in Italy, the real home of opera. Probably all those enumerated who have not yet been in America would like to come here, and as their addresses are given, Messrs. Gatti-Casazza, Russell, Dippel, Savage, Jeannotte, Aborn, etc., should have no difficulty in making wholesale engagements.

A ONE-ACT opera libretto, written by Alexandre Dumas, pere, called "The Elixir of Life," has just been found among his papers, and somebody has given a composer in Italy, named Lozzi, the commission to compose the music for it. How do they find these Lozzis, and who is Lozzi, and why is Lozzi? The important information is published in a number of European papers that this opera is to be produced for the first time in France and Italy, at the same time, which will be some time to come. It seems to us that the music must be composed first, and that we shall have to compose ourselves for the time being before we can hear Alexandre Dumas pere's opera, "The Elixir of Life." A good many people will die before they can take it.

ARNOLD SCHÖNBERG, the young musical radical composer against whom a great deal of opposition has arisen has, to the surprise of many, been appointed to a professorship at the Vienna Academy of Music. There are many prominent musicians in the city on the banks of the yellow Danube who are violent opponents of the extreme methods of composition indulged in by Schönberg; but he also has created a body of adherents and these adherents are active in his behalf because of the virulence and personal hostility exhibited by his opponents, and his case again proves how one can utilize one's enemies to make a success. Schönberg merely represents further progress in the development of the orchestral line, a broadening of the circumferences, rather an extension or widening of the line. It will not again be restricted; it never is after once being widened. Mankind does not seem to permit it. And now that Schönberg has become a professor he may stop composing altogether and settle down to the amiable work of showing others how not to do it.

# SINGING BY METHOD.

There must be method in singing as there must be method in every other art, but while the world is fairly well agreed as to what constitutes the best singing it is very much divided on the subject of what constitutes the best method. The world referred to, is the world of teachers and students, for of course the world in general is interested only in results and does not concern itself with the means by which they are obtained. Teachers always have argued and even have fought among themselves over the various methods of singing, and at the present moment, the prospect seems to be that the arguing and the fighting will continue until doomsday or at least until all singers sing well no matter by what method. There is no supreme referee to determine the relative values of the methods. Common sense connoisseurs tell us that some methods are good for some persons, but not for others, and vice versa—a dictum which suggests a certain famous saying attributed to Abraham Lincoln. The teacher of Method A never succeeds in proving to the teacher of Method B that Method A is better than Method B. Nor does the teacher of Method B fare any better when he tries to demonstrate to the teacher of Method A. On the other hand, the teacher of Method C thinks them both wrong, and the teacher of Method D regards one of the trio as a fool, the other as a charlatan, and the third as a bunco steerer. And so on, down the rest of the alphabet.

The purpose of this editorial is not to settle finally the question of singing methods, nor to attempt here any answer to the thousands of letters received on the subject annually by THE MUSICAL COURIER. "Is E a faker?" "Is F's method harmful?" "Do you recommend G?" "Are H's claims based on fact?" "Does I ruin voices?" "Do you consider J better than K?" "Shall I leave L and go to M?" "How much did N have to do with Miss Sweettone's success?" Those are a few of the questions with which THE MUSICAL COURIER is bombarded every season, and which it studiously tries not to answer. Of all controversies to be dreaded, the controversies with, or between, singing teachers are the worst, for the disputants seldom can agree on any coherent premise as a starting point and from the very beginning the arguments are rambling and diffuse and usually wind up in a shower of jumbled verbosity and personal abuse.

As was remarked heretofore, this screed does not intend to involve itself in any discussion by attacking a method or championing one. Its reason for being, is to give space to the attached letter, which appeared in the Pacific Coast Musical Review of June 1, 1912:

SAN FRANCISCO, January 4, 1912.

To the Pacific Coast Musical Review:

In the hopes of stirring up the musical profession to the need of the adoption of some fundamentally correct method of technical vocal music, which teachers can agree on, let me relate the experiences of a business man in "Searching for a Teacher in San Francisco." Names and circumstances are necessarily changed to avoid identification.

My young wife has a beautiful natural voice, and as her plans of a musical education had been cut short by her marriage, I decided to take into my hands the responsibility of resuming them, and hearing much of the failures in music, I concluded it had never been approached in a systematic way, and that by applying careful business methods I was bound to succeed.

A few days after I met a Bohemian friend, with considerable local reputation as a singer, and asked him the fateful words: "Do you know a good teacher?" "Well, I can only tell you that my friend Adams, who has just returned from Europe, where he studied with the best, told me that, had he known before going away that such a teacher as Professor Bates, of his own city (with whom

he is now studying), existed, he never would have gone abroad. He is a great teacher, and his method, particularly his breathing method, is wonderful." This sounded good to me, and so my wife started her lessons. After a few weeks I noticed that my friends either looked glum or said something evasive about music, and about that time the professor had his annual pupils' recital. The hall was crowded with a "friend and relation" audience, but, although no musician, I have a little musical comedy sense and, in a word, the concert was fearful. I sat at the back of the hall, and the gasping and breathing the poor singers went through was distressing. The next day I canceled teacher Number One.

The next teacher was Mrs. Sage, whom, before we had her, every one recommended. The lessons went on and I soon discovered something was wrong again. None of my friends would come out frankly, but this is a fair list of the remarks made about her by musical people and critics.

1. "She is the best teacher in San Francisco; you are making no mistake."
  2. "If my daughter had kept with her another year she would have no voice left."
  3. "Well, at least, she will not HURT her voice."
- "Her method is faulty, she smothers the voice and pinches the tones."

Another, a teacher, criticized her star pupil as hopelessly faulty. Now, can you imagine one paying out money and being in such an uncertain state of mind, as to its wisdom, as such a divergence of criticisms aroused, so I decided to try again.

This time I approached Mr. White, one of our best known men, who knows all the teachers, and asked his advice. My questions were: Is there any method recognized by the musical world as the correct one? Can you tell me the name of any teacher that the others will agree on as good? Who is an authority on method?

He looked at me and replied: "They are all the best." "They all know it all." "There is no authority or leader." "They all fight for themselves." Not disheartened by this, I took my wife to one who seemed to have less knocks than others, but soon heard murmurings of criticisms that ran like this:

- "She has no temperament." "Too technical."
- "My daughter has a grand success with her. Her pupils sing beautifully."
- "Her method is not right."
- "Hear she is not a good teacher."
- Certainly quite a mix up of opinions.

I have now changed five times, and the last teacher says: "I am just bringing her voice up to where her high notes were (three years ago), and they would have all been lost if you had not brought her to ME." Three years thrown away, in time and money, and now we have no reason to know but teacher No. 6 will throw up her hands and say: "Her voice has been ruined, but I will do MY best."

While passing through these experiences, I aired my troubles to friends, and here are some of the amazing things I found out.

A young girl tells me: "I am going to start my music again with Mr. Clash, but oh! I wish I could afford to take of Miss Damage, she is the very best teacher here, but too expensive for me." Hurrying home with this new tip of Miss Damage's ability, my wife met me with: "Oh, yes, she has ruined more voices than any teacher in San Francisco." A few days later I met a business friend whose daughter is studying, and told him my troubles, but mentioned no names. He heard me quietly, and then said: "Well, I am in a transition state. My daughter has taken of Miss Damage, a year or so, and if I had not taken her away last month, her voice would be ruined." Since then my friend has changed twice and of his last teacher I hear such remarks as this:

"She is the most fashionable teacher here—all flocking to her, etc."

Another who has studied with the BEST, says: "She is awful."

About this time a young woman just returned from a course in Europe, gave a crowded concert, and lauded to the skies by the daily paper critics, etc., but the poisoned arrow was soon cast by this remark: "She was dreadful! Only sang a few true notes! It is a shame she is going to teach and delude pupils with her faults."

Meeting a New York musical woman friend at the symphony concert, she said: "No, I cannot recommend any one here."

A visiting opera singer who SEEMS to be an acknowledged authority (as much as any musician can be agreed

upon by his brethren) made these criticisms on local pupils and teachers.

"American girls don't know how to count. Why are they not taught to count?"

"They don't open their mouths and relax the throat and lower jaw." (Said my wife would lose all her upper notes if she went on as she was.)

"They don't know how to read at sight."

"They are not drilled or trained properly in their scales." "They don't know the fundamental truths of music."

To sum up all my experiences, I am in a worse muddle than ever, as this is what I learn:

"The mouth should be open as wide as possible, like the birds'."

"The mouth should be partly closed, the notes come out better."

"The throat should be relaxed and wide open."

"The throat may be closed; I prefer it."

"The tongue must always be down and flat."

"The tongue may be up and humped."

"The voice must come over and out."

"The voice should be back."

"The notes should ring in the top of the head."

"The notes should not ring in the top of the head."

"The tones may be arched and covered."

"The tones should not be arched and covered."

I hear the French, German and Italian methods are ALL the best.

My own opinion NOW is (subject to change): The teachers should all agree on how to open the mouth and throat (the instrument where the music starts), and how to breathe, and then let the natural voice come forth and the least they try to manipulate and change it, the better. Rather a few technical faults with a pleasing natural tone than a "cultivated voice" changed and mauled about by every different teacher.

Isn't it about time the musical people got together and decided What's What and Who Who's in music?

ONE WHO KNOWS NOTHING ABOUT VOCAL MUSIC and who can find no two people who allege they do, who tell him the same thing.

There is a tone of earnestness about the foregoing letter which makes it read like a real complaint and not like a humorous document. There is nothing funny about vocal teachers who take money and give their pupils nothing in return, and on the other hand, the spectacle is still less comical, of pupils paying money and not having ability or intelligence enough to learn. Also, Alexander Heinemann, the lieder singer, evidently was struck with the sincerity of the letter writer, and in the Pacific Coast Musical Review of June 22, 1912, published the following reply:

SAN FRANCISCO, June 16, 1912.

Editor Pacific Coast Musical Review:

In the Pacific Coast Musical Review of June 1 I read a letter under the heading "A Letter Worth Thinking Over," written by an anonymous correspondent. I should have liked to reply to that letter before, but my absence from the city prevented my doing so. Now, that I have returned from Los Angeles I like to answer that very interesting and, unfortunately, I must confess, pertinent letter. Just in the study of singing, more so than in any other profession a dreadful amount of mischief is being done, and in no other profession exists such confusion as in that of teaching how to sing. I am now referring to conditions in the entire world. When one says that a thing is white, another will say it is black. When one replies in the affirmative, another will answer in the negative. The reason for this confusion lies in the fact that so many people who give singing lessons are absolutely incompetent and inefficient. Many teachers who never in their lives took any singing lessons, and who, in fact, are only instrumentalists, endeavor to teach the art of singing to many poor victims.

To think that people who can not produce a free tone, who are unable to bind two notes together in a scientific manner desire to teach the noble and exceedingly difficult art of song! It is my fixed opinion that it is possible to acquire accurate knowledge of the art of singing from someone who himself is able to sing correctly and artistically—one who is able to demonstrate to his pupils the difference between right and wrong. Exactly as a child learns how to speak and to grasp the sense of words by hearing the same words from day to day, so it is only

possible to acquire an accurate knowledge of singing by constantly hearing it done correctly and imitating it correctly. Beginners are awkward, like little children, and they must be guided accordingly. Another reason for the existing confusion regarding the study of singing must be sought in the fact that the poor, unsuspecting victims are given altogether too difficult arias and songs, immediately after the first lesson or two, before they know the elementary principles of the art. They try to "overpower" these arias and to carry on a regular fight with their still obstinate vocal organ. The result is that these voices are finished before they are started. Under these conditions it is but natural that the voice will be forced and will exhibit all those faults peculiar to it.

A further cause of the confusion existing in regard to the study of singing is the fact that pupils are permitted to practice of their own accord in their homes, after their first lessons and before they grasp the master's ideas. The result is that they try again and again and become more and more confused. A really competent teacher should only then allow his pupils to practice alone when they have thoroughly assimilated his ideas, exactly as is the case with instrumentalists. The art of singing must be placed upon a solid foundation, that is to say, pupils must know how to sing and how to "tie" tones correctly; they must be able to sing a clean scale; they must know how to develop a tone from the slightest pianissimo; they must learn how to breathe correctly and how to manage their breath economically, and they must be taught many other things, which are too numerous to mention in this brief space. They must be able to produce a tone free from impurities, they must be able to "bind" the tones, the various vowels must have a uniform sound, and only when the pupil is thus thoroughly educated should he be allowed to study the words. (I generally ask pupils first to vocalize songs, without the use of the words and only after they thoroughly comprehend this vocalization do I permit them to sing the words.)

An efficient vocal artist must be extraordinarily well equipped. He must not only produce an excellent, refined tone but he must grasp the spirit and the style of the song, and he must have a solid elementary musical education. Space does not permit me to mention anything else, and possibly I shall have more to say about this subject in a subsequent article. The confused letter writer refers to different methods of vocal study. There are no methods! There is only a natural mode of singing. There are different schools, such as the Italian, German or French school, which are based upon the peculiarities of the respective language and upon the differences in national characteristics. But all these different schools with their national peculiarities must be treated with the same mode of tone production. For instance, the vowels, a, e, i, must possess the same free sound in all these schools. No matter whether you sing in English, German, Italian or French you must sing the vowels so as to attain a beautiful tone color. Every language must sound tonally beautiful (tonschön klingen). There can not be any methods, for you can not treat all voices in the same manner. On the contrary, an efficient teacher must teach his pupils absolutely individually. There are no two voices alike. No two voices possess the same qualities. For example, if a voice is too white, the pupil must sing darker; when the voice is too dark, the pupil must sing whiter. If a pupil can obtain a better tone, with "humped" tongue than he can with a flat tongue, then he must be permitted to do so; but if the tone sounds impure and smothered with a "humped" tongue, then he must sing while his tongue lies flat.

A pupil who has a tremolo must practice differently than a pupil with an even voice. A pupil who sings guttural must practise differently from one who sings nasal. You can not treat a bass voice like a soprano voice. Thus I could mention many more examples. You can not treat a voice as if you wanted to press it into a mold. You can not treat a voice methodically, but all voices must be trained so as to obtain a free, clear, featherlight, effortless emission of tone. An efficient teacher, like a competent physician, must treat different maladies and failings individually. He must be able to diagnose each case. Only when a teacher knows the faults of a voice and the causes of these shortcomings can he treat a voice successfully. The elementary principle of a satisfactory mode of singing are intelligent breath control, easy effortless attack of tone, correct "binding" of the tones, even or equalized vocalization, fine resonance and an intelligent grasp of the spirit of the song. Conscientious vocal study requires great industry, untiring patience and much hard work; but when you listen to a singer sing you must feel that it is a pleasure for him to do so, and not labor.

ALEXANDER HEINEMANN.

The Heinemann answer is dignified and very much to the point and seems to agree with the opinion of other great authorities whom THE MUSICAL COURIER has consulted from time to time on the

subject of "method." In singing, as in piano playing or violin playing, the relation of the art to "method" is grossly misunderstood by ignorant persons and grossly misrepresented by dishonest ones. Theodore Kullak was asked by a pupil: "What is the Kullak method?" The celebrated pedagogue replied tartly: "It is to sit on a piano stool at least five hours every day and practice like the very devil." Josef Joachim, when a pupil said to him, "How shall I bow?" made answer: "Bow with your foot, if you like, but make it sound right." The requisites mentioned by Heinemann, breathing, scale singing, legato and manipulation of tone, form the essentials which in their perfected entirety constitute bel canto. All teachers will agree that bel canto represents the best style of singing. But the ways in which the teachers strive to impart bel canto are many, and some of them are, like Bret Harte's heathen 'Chinee, peculiar.

### ABOUT VOLKMANN.

Nor much is known in a biographical way about Robert Volkmann, composer of symphonies, chamber music, and the famed "Serenade." He seems to have been one of those studious, crabbed, pedantic personalities who abound in the musical and literary history of Germany; they are lovable enough when one gets to know them, but outwardly they preserve a harsh and forbidding demeanor. Interesting side-lights are thrown on the Volkmann character by Henry T. Finck, in the New York Evening Post, who published the following last Saturday in his well informed column:

One of the most eccentric of composers was Robert Volkmann, who died in 1883. His compositions did not have so much success as they deserved, and the greater part of his life he lived in poverty. Yet he refused to earn money by giving lessons. On this point some curious details are given in the first volume (just published in Stuttgart) of the reminiscences of the Hungarian one-armed pianist and composer, Count Geza Zichy. He relates how, in his youth, he was anxious to benefit by the instruction of Volkmann. He was informed that that composer was quite inaccessible. Nevertheless, he got his address and ascended three flights of stairs. There he saw a man who was sweeping the floor, and who, on being asked where Volkmann was, pointed at himself. Zichy offered his assistance and told him who he was and what he wanted. The answer was: "I give no piano lessons, and I want to dispose of my time as I please." "But I do not want piano lessons; I beg you to give me theoretical instruction." "What need has a count of theoretical instruction?" retorted Volkmann. Fully two hours were spent in trying to persuade the famous composer, who finally said: "Very well, I shall sometimes, but very infrequently, give you an hour, when I have nothing more rational to do. You will knock at my door three times. If I do not open at once, it will mean that I do not wish to see you, in which case go home and smoke a cigar." "Agreed!" exclaimed the count, and left.

Three days in succession he knocked at Volkmann's door, but it was not opened. On the fourth day he treid a ruse. He rang the bell and then cowered down so that the composer could not see him through the peep hole. The result was that the door was opened, and Volkmann, on seeing the count cowering without, smiled and took him in. From that time on he occasionally consented to give him a lesson, which consisted chiefly in the correcting of tasks he had set him. For months he was anything but cordial, but gradually his heart thawed, and ere long the two became warm friends. The count did all he could to improve Volkmann's situation, securing him a professorship. He also attempted, but unsuccessfully, to found a musical academy, with Liszt and Volkmann at its head.

ONE of the advantages of modern mechanical pianos is described like this, by the New York Press: "Has it occurred to you that not nearly so much piano playing is forced upon our helpless youth as there was when we were children? Nowadays to an occasional child is given the benefit of the doubt. It does not invariably have music lessons thrust upon it. Even the music teachers admit that the average child could not possibly compete with an up to date, first class 'piano player.' There is something to be said in favor of invention."

A COUNTRY church in the West that recently sent East for an organist, inclosed the following list of answers which the applicant was requested to fill out and mail to the minister of the church:

Name ..... Age ..... Single .....  
 Number of persons dependent upon you.....  
 Do you smoke? ..... What?.....  
 Do you drink? ..... What?.....  
 Reference as to your character.....  
 .....  
 Name and address of your instructor in organ playing  
 .....  
 Do you understand boy choir training?..... If so,  
 name your instructor and text book.....  
 .....  
 Relate your experience in this connection.....  
 .....  
 Describe somewhat in detail your method.....  
 Make a list of some of the organ works of large caliber  
 that you play .....  
 Can you train a mixed choir?..... What is your  
 general education? .....  
 If you care to send a photograph, do so. Any other in-  
 formation which you may choose to give will, with your  
 answers to these questions, be held in confidence.

They omitted to ask if the applicant swears, plays pinocle, attends the theater, puts his feet on the parlor table, wears red neckties, is Republican or Democrat, vegetarian or red meat eater.

It is a hopeful sign when the consuls of this great country, stationed at foreign points, include music criticism in their reports to the home government. Thus, Robert Frazer, U. S. Consul at Valencia, Spain, sends this to Washington:

The pre-eminent Spanish musical success of the past year was called "La Corte de Faraón" ("The Court of Pharaoh"), the music being by Vicente Lleó and the libretto by Guillermo Perrin and Miguel de Palacios. It was the enthusiastic encomium of the piece by an American theatrical manager who recently visited this city that prompted the little article in Daily Consular and Trade Reports for March 30, 1912. There is a legend on the cover of the music stating it to be the "property of the publisher in all countries," the publisher being Ildefonso Alier, Plaza de Oriente, No. 2, Madrid. The music, which is the best part of the work, is unusually striking, and I and other Americans who have heard it believe it is of the sort which would be received in the United States. The book, while very clever in Spanish, is treated with a degree of license, both as to plot and dialogue, which would probably require its being written anew for the American stage. The Association of Spanish Dramatists (La Sociedad de Autores Españoles), referred to in the previous report, has its headquarters in Madrid.

What must interest sceptics to find out, is, who besides the librettist and composer would benefit if "La Corte de Faraón" succeeds in finding an American market?

UNOFFICIALLY, the news comes from Bayreuth that after this summer there will be no festival there until 1914. In the meantime, many friends of the Wagner family assembled in convention at Leipsic last Wednesday and started the initial steps for the purpose of instituting a movement looking toward the continuation of the "Parsifal" monopoly for Bayreuth. The operatic managers of Europe are to be asked not to take advantage of the copyright expiration, which will give them the chance to produce "Parsifal" in 1913. German newspapers and musicians do not think that the Leipsic convention will succeed in its endeavor.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

## THE NATIONAL AIR OF THE U. S. A.

Women are fighting for equal suffrage, equal rights, equal recognition.

Let women have all that is their due, but they should not be encouraged in some of their aims. We are inclined to disagree with those women who are exerting themselves strenuously in behalf of a foreign tune which they are endeavoring to foist upon us as a national song. Her claim that "My Country 'Tis of Thee," is the British tune of "God Save the King" is ours by inheritance and therefore ought to be the national air of these United States, is as incorrect as it is absurd. We inherited nothing from Mother England save language. Why claim "God Save the King" any more than the "Union Jack" or monarchical forms of government or divine right or class distinctions or hereditary privileges.

America stands for freedom, for emancipation, for the right to make our own laws, our own flags and our own national tunes. We do not care about adopting any of these things. The women do, however, and that is the cause for complaint. They have a very pronounced predilection for counts, barons, dukes, earls, princes, etc. They even go so far as to buy them. With such inclinations it is not strange that they should desire other things of foreign flavor. We are inclined to believe that were they less interested in such matters and more interested in fostering American patriotism and true American spirit, they would desist from so undesirable and absurd an undertaking.

There are two kinds of patriotism—that born of deep love for one's country and that emanating from any other motive. It is a sad spectacle when patriotic societies use the "God Save the King" tune at their meetings, and a sorer one when the American Flag Association advocates its use in the schools by sending forth circulars to that effect.

The future of a nation rests with the children. Nothing will undermine their patriotism more than such methods. Our schools are full of women teachers, woman's societies and club are growing and forming at an astonishing rate. Women are pushing this British air and are trying to force it upon us. We do not want it. We have a national anthem, "The Star Spangled Banner," which is the recognized national song, but the women are keen for the other. The war is on. There is need for a strong crusade against this insidious invasion.

There is some sense in the assertion that "The Star Spangled Banner" is not easy to sing, but at least there are arrangements that are quite simple and afford no difficulty even to the unskilled vocalist.

"America" is not nearly so inspiring as "The Star Spangled Banner" and never stirs up patriotic emotion as does the latter. Moreover, having been formally adopted by the Army and Navy as well as accepted by all loyal Americans, "The Star Spangled Banner" is in no immediate danger of being replaced, but it is a pity, nevertheless, that the women, and some few men champions of their cause, should feel impelled to take up arms in defense of a foreign importation which is emblematic of that against which we fought and for the elimination of which our forefathers died.

"God Save the King" does not coincide with American ideas; "The Star Spangled Banner" does. Let the women ponder over this, and let there be no more strife. "America" is not and never can be our national anthem. Why then fight for it? It is a lost cause and unworthy of the efforts expended upon it.

So, dear ladies, have a care for the future welfare of your country and know that patriotism is not exalted or furthered through any efforts to promote foreign tunes or titles.

We have a musical composition before us, the words of which were written by a woman, entitled "The National Air of the U. S. A. Sounds Sweetest

of All to Me." A very catchy title but the error made by this lady lies in the line "If you want something grand you just hear Sousa's band play 'My Country 'Tis of Thee.'"

That is doggerel and unpatriotic nonsense. It is more. It is false. Besides, it instills into the minds of the ignorant an untruth. All such efforts are un-American, unpatriotic and unwarranted. It is about time Congress took action in regard to this very important matter.

AFTER all, opera lovers in Brooklyn need not come over to the Metropolitan Opera House in order to hear the "stars" next season. For some time it looked as if the Metropolitan Opera Company would abandon the Brooklyn field, but now it is announced that a number of performances will be given at the Brooklyn Academy of Music. This will be the fifth season by the Metropolitan forces at the new Academy of Music across the East River. The Brooklyn Eagle, on July 1, opened its fifth operatic ticket contest, which will run during the summer and autumn. The Eagle will distribute 280 five dollar tickets to the winners. It is to be a voting contest, in which many clubs of the borough will participate. The opera season in Brooklyn usually opens the Saturday evening before or after the opening of the season at the Metropolitan. The Metropolitan season begins Monday, November 11. Last season the Metropolitan Opera Company gave thirteen performances in Brooklyn and the Philadelphia-Chicago Company one performance. The year before the Metropolitan gave twenty performances at the Brooklyn Academy.

EMMA CALVÉ counsels girls not to study singing for a profession, but instead to marry and devote themselves to their homes. General advice of that sort has no real value. Whether or not a girl should take up singing as her life's work depends largely on what sort of voice she has, or partly on what kind of a girl she is. Very few of the successful opera singers are willing to give up their careers for domestic life and they seldom retire, except when old age or loss of voice drives them off the stage. No girl with real ambition in that direction can be dissuaded by mere argument from trying for a career in opera, and many of them keep up the attempt even long after their friends, critics, and managers have pointed out the hopelessness of the endeavor. To be at the top of any profession is a difficult achievement, and that applies to opera also. The number of absolute failures there, if the truth were told, are far fewer than among the girls who set out to become world famous pianists or violinists.

At a recent public recital by pupils of John Towers, at Morgantown, W. Va., each pupil recited the words to be sung, before singing them. This is one of the special features of the Towers' way of teaching vocal music. The results demonstrate plainly enough that the system is good, inasmuch as the sung word is just as clearly enunciated by the singer, and understood by the hearer, as if it had been said. By way of encouraging the members of his class at this same function, Mr. Towers gave an address on congregational singing; sang a song; played a piano piece of his own manufacture; delivered Antony's oration, and accompanied his pupils on the piano, all of which goes to show that at nearly twice forty it is well possible to do good work in a good way, all other things being equal. John Towers, in his own august person, is on the way to smash records in the way of long service, as he commenced his musical career in 1844 and is still at it. The six hours a day he devoted to the compilation of his "Dictionary of Operas," for sixteen consecutive years, were in themselves enough to exhaust every particle of mental and physical energy from an ordinary man, but they failed to disconcert Towers. At his present rate of

growing younger, the G. O. M. of Morgantown may be an eager-eyed stripling long after some of us young folks are in the sere and yellow.

FROM the Evening World of recent date comes this hot weather effusion, which THE MUSICAL COURIER reprints without comment:

Pianoless piano playing is the latest hope for a suffering world. A talented young Frenchwoman, a pianist, has just made the startling discovery that the piano may be played most soulfully without any piano at all!

How? Well, you put your hands together in a certain way. Then, as if striking a piano note, you make the forefinger of one hand exert a certain pressure on the other hand. That is C. With a middle finger you press E flat. And so on.

After you have practiced scales and exercises in this way for a while you enjoy the sensation images of these finger notes in your brain without desiring any outside sounds whatever. Presently you find you can play yourself sonatas or rhapsodies or ragtime literally with folded hands.

The possible benefits of this finger music are overpowering. In the first place, what joy for the neighbors! After dinner "the young lady with the wonderful musical gift" can be urged "to play something"—not on the piano but on the fingers, which is so much more marvelous! How delicious to hear your fiancée interpret Beethoven just by holding hands!

And instead of piano tuners—manicurists!

THE latest news on opera inchoate is that Mascagni has contracted with his publisher, Sonzogno, to compose an opera to be called "Cleopatra." The part of Fañer will be taken by the asp, and the same boat will be used on the trip to Asia Minor that Tristan and Isolde used on the voyage down the Irish Sea and through St. George's Channel. In case of accident Vanderdecken's boat can, at any time, be requisitioned, as it is not overweighted with 13.1 guns. When Mascagni completes the work it will be finished.

ALMOST silent is the voice of the orchestra in New York's theaters. The managers insist that they will not grant the demands of the local union (whose new scale of prices was published in THE MUSICAL COURIER last week), and at the few theaters open now a piano has taken the place of the customary twelve to sixteen piece orchestra. The real struggle is not likely to come until the fall, however, with all the theaters reopening for the season. No one is able to prophesy the outcome.

ADAPTERS and transcribers, take notice of what Robert Schumann said: "Regard it as something abominable to meddle with the pieces of good writers, either by alteration, omission, or by the introduction of new fangled ornaments. This is the greatest indignity you can inflict on art." Schumann should have added: "Unless you can transcribe like Liszt, Godowsky and Busoni."

## All's Well.

NEW YORK, July 4, 1912.

To The Musical Courier:

In reply to your inquiry as to which setting of "Nearer, My God, to Thee," the band of the Titanic played while the ship was going down, two or three of the survivors on the sister ship Olympic have been questioned closely, but are unable to give any positive evidence. Nor is it to be wondered at that not one of them, in the turmoil of the disaster, could fix in his mind any one or other tune as played. No doubt the setting was either the one by the Rev. I. B. Dykes, as it appears in the English "Hymns, Ancient and Modern" (the hymn book used at divine service on board British ships), or it was the American setting which is introduced in the "American National Airs," in memory of President McKinley, whose favorite hymn it was.

As both these settings were familiar to the ship's orchestra, Mr. Hartley, the conductor, no doubt played one of them, but which particular one must remain an open question. The financial position of the orchestra on board would appear to be clearly enough defined. The official salary paid to the members is not a large one, but this is supplemented each voyage by a voluntary subscription on the part of the passengers. The larger the ship, therefore, and the more first and second saloon passengers carried, the more is the orchestra likely to receive, and that appears to us just as it ought to be. MARINE.



In Current Literature there are interesting quotations from Nietzsche letters, about to be included in his complete works, being published in English by T. N. Foulis, of London and Edinburgh. Brilliant as Nietzsche undoubtedly was, and founder of a system of philosophy more poetical than practical, his writings have appealed to only a minority of the serious reading class and his general fame seems to rest specifically on the fact that he was one of the best friends, and later one of the bitterest enemies, Richard Wagner ever possessed.

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According to the account in Current Literature, Nietzsche, twenty-four years old at the time, met Wagner at Leipsic in 1868. The young Nietzsche wrote to his friend, Rohde, about being "most romantic" during those days, and that the preliminaries to the acquaintance with Wagner, whom he calls "the distinguished hermit," came "pretty close to the fairy like." To the young enthusiast Wagner also appeared to be "a fabulously lively and fiery man." (Others who met Wagner at about the same time simply called him talkative and self assertive.) Nietzsche accepted a professorship at the Basle University, influenced probably by the fact that Wagner lived nearby, in Tribschen. One of the letters from Basle refers to the Nietzsche brochure, "Wagner in Bayreuth," and reads as follows:

"Here, beloved Master, is a kind of festal Bayreuth sermon! I could not hold my tongue and was forced to speak right out. Those who now take joy in you will certainly have their joy doubled by me—such is my present pride and confidence. I have no way of judging how you yourself will receive this tribute. Unpleasant consequences arise with almost every screed I publish—questions are always raised with reference to my personal relations with its subject—misunderstandings which must then be readjusted with considerable charity. Inasmuch as I have this feeling in a very great degree today, I am loath to express myself more plainly. When I consider what I have ventured upon this time, I feel a sense of dizziness and hesitation. Once, in your very first letter to me, you wrote me something of faith in German liberty. To this faith I turn today, just as this faith alone gave me the courage to do what I have done. I am wholly yours with all my heart."

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Soon after writing the foregoing, couched in much the same rhapsodical language that King Ludwig and other rabid followers of Wagner employed in their epistles to him—and is it not a strange circumstance that both Ludwig and Nietzsche died mad?—the author of "Wagner in Bayreuth" turned against his mighty friend, wrote a booklet denouncing him and his theories, discovered "Carmen" to be the greatest opera ever written, and Peter Gast, a young and unknown composer, to be the creator of "Southern" music, and "lion" music, which was to reflect the philosopher's Dionysiac "joy in life." To Gast, Nietzsche writes:

"Here's a reflection. We cease to love ourselves wholly when we cease to exercise ourselves in love to others—for which reason this cessation must be guarded against.

"You are shaped of stronger material than I, and are able to create loftier ideals for yourself. For my part I suffer atrociously when forced to do without sympathy. Nothing in the world, for instance, can quite fill up that deep gap the last few years have brought me in the loss of Wagner's sympathy. How often do I dream of him, and always in the spirit of the cordial relation of bygone days! Never did an angry word pass between us, no, not even in my dreams. . . . All that is now done with, and what boots it if in this or that particular screed I happened to be in the right? As if this were able to wipe away the memory of the sympathy I have lost! And I have suffered all this many times before, as I expect to suffer it many times again. These are the most terrible sacrifices which my progress in Life and Thought have demanded of me. Even now, after an hour of sympathetic conversation with absolutely strange persons, my whole philosophy begins to rock. It appears to me so foolish to endeavor to have right at the expense of love, or not to be able to communicate one's best for fear of losing another's sympathy."

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Poor, lonely Nietzsche. He was too fine fibred to collide successfully with a coarse, militant nature like Wagner's. The unhappy writer possibly might have found salvation for his soul in becoming the librettist for Wagner—that is, had the latter been willing to allow any one else to

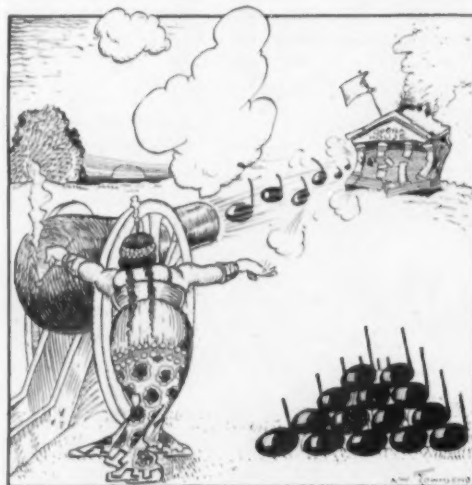
share in his glory. "Zarathustra" would have made a better opera subject than "Parsifal."

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Are those Strauss detractors who dog his artistic trail and bark at his coat tails working slyly to achieve the same negative immortality which came to the most bitter of Wagner's enemies?

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Through the John C. Winston Company (Philadelphia) Harvey Maitland Watts has issued a well gotten up little volume called "The wife of Potiphar, with Other Poems." The author combines the true lyrical gift with power to seize also on the prosaic aspects of life and present them forcefully and convincingly. From the one act drama which gives the book its title to a burlesque in Miltonian style of that nursery classic "Humpty Dumpty," the verses touch upon topics sociological, religious, philosophical, romantic, musical. The style of Shelley's "Queen Mab" neighbors with light lyrics in the Tom Hood vein, and scattered through the pages are numerous stanzas charged with moods whose every line invites the tuneful collaboration of composers. Indeed this hint is hardly necessary, for many of the tonal gentlemen long ago have discovered the Watts poems and set many of them to music. Modernity invests the pieces called "In the Country" and with a sure and original touch the author has caught the spirit suggested by such titles as "From an Aeroplane," "For



MUSICAL TERMINOLOGY No. 12—AIDA TOOK THE HOUSE BY STORM.

Sale—Factory Sites," "The Gateway" (Pennsylvania Railroad Station, New York), "At the Opera" (wherein I love the phrase "parterres of human peacocks"), "Digging Foundations at Night," "On Lower Broadway," and "The Rush at the Bridge." Such subjects test the poet's mettle to its uttermost capacity, and prove his grasp of the world he lives in; it is not the hardest matter in the world to sing the beauties of sunshine, sylvan glades, golden butterflies and sweetly fluting nightingales. However, the Watts muse adjusts itself to the purely imaginative flights with as much ease as to the grim realities, and fine rhetorical imagery and real emotional depths are to be found in the lyrics named after the various months, in "Reverie," "For the Springtime," "Evensong," "At the Recital," "In After Years," "When Absent," "After Hearing Dvorák's E Minor Symphony," "In Cologne Cathedral," "Tannhäuser's Castle," "The Greek Temples at Paestum," "Rome," "At Hadrian's Villa," "Evening," "The Burial," "Lullaby." The subtle artistic sense is apparent also in the sympathetic paraphrases of Goethe, Anacreon, Verlaine, and Mendes. "The Wife of Potiphar," a hot blooded, swift moving little drama, suggests in spirit and treatment the Wilde "Salome," and like that work has inspired musical illustration, for Carl Linn Seiler, of the University of Pennsylvania has composed a tonal framework for "The Wife of Potiphar."

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And now the secret must out. The poet, Harvey Maitland Watts, is none other than the urbane and polished manager of the Philadelphia Symphony Orchestra.

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I met Oscar Saenger in the quietude of a Catskill Mountain House party last week and decided that it was my duty to interview him. I approached the task in some

fear as he is such a severe and earnest looking man. This is how I found out that he is human:

"It must be a relief to you to be away for a few days from the toil of your studio," I ventured, brilliantly.

"Oh, yes," answered the celebrated vocal maestro, "I love to find my recreation in change of scene. I have traveled even as far as Japan in search of rest. I was on board the boat which carried President Taft—then not our Chief Executive—to the Philippines on his famous mission."

"Ah, the Philippines!" I cried; "they have far famed folksongs there, have they not?"

"I don't remember the folksongs very well," replied Mr. Saenger, "but I recollect attending some excellent cock fights."

I changed the subject quickly. "What European country interests you most?"

"Spain. I saw one bullfight there at which fourteen horses were killed."

"Dreadful, wasn't it?"

"No, just exhilarating."

"We have no such brutal sports in America."

Mr. Saenger sighed. "Of course, there's prize fighting—"

"Horrible," I interjected. "I was reading only this morning, how in a battle between 'Kid' Flynn and Welsh—"

"Not 'Mike' Welsh?" asked Mr. Saenger, excitedly.

"Yes; why?"

"Do you know, he is what I should call a clever boy, but very unfair in his tactics. He has a way of butting his opponents with his shoulders and pushing his head into their chests during a clinch. I think that the break-aways should be absolutely clean, with no holding, or at any rate one hand free. Now there is 'Spider' Kelly, for instance, a very model of style in the ring, and the last time I saw him perform—"

"Pardon me for interrupting," I put in, "but I understand that you are a hard man to interview, and now that I have you cornered up here in the mountains I'd like to get a few views from you on bel canto, and particularly some expressions of opinion on the glottis stroke."

Saenger's expressive features lighted up. "Talking of strokes," he answered, "that looks like a particularly fine tennis court over there, and if you like, I'll go you a set or two."

\*\*\*

Bonarios Grimson, the violinist who will tour America next season, is the artist about whom Rodin said: "He sculpts music as I sculpture marble."

\*\*\*

Apropos of singing masters, Frank van der Stucken ought to be a good one, if he teaches all other branches of vocalism as well as he imparts the trill. On a certain occasion he was leading the orchestra in accompaniment to a well known soprano. Suddenly he stopped and glaring at the soloist, said: "You made a simple turn on that note, but the composer desires a trill. Let us begin again." The selection was started over, but as before, the soloist avoided the trill indicated and substituted the easier ornamentation. Van der Stucken was furious. He pointed his baton at the offender. "Why don't you trill?" he shouted. "I can't," was the helpless reply. "You can't? You must. Damn you, trill." One look at the enraged face of the conductor was sufficient; the lady trilled. She confessed later that she never had done it before and always imagined her throat to be unadapted for that style of singing. However, the Van der Stucken method is not to be recommended with some of the peppery brand of prima donnas.

\*\*\*

"I'll bet," writes Subscriber, "that if I do everything indicated in the Galston 'Studienbuch' which you recommend so highly, I shall not be able to play as well as he does." Subscriber wins his bet.

\*\*\*

Henry Watterson, in an interview in Washington, praised the American journalist of the old school. "The journalist of the old school," said Mr. Watterson, with his hearty laugh, "was remarkable above all things for versatility. He, unlike your college bred journalist of today, never knew, when he turned up at the office, whether he'd be handed a mop, an opera ticket, or a pair of shears—and he was equally at home with all three."—San Francisco Argonaut.

\*\*\*

At Riker's drug emporium on Broadway and Eighty-fourth street, the soda water fountain bears this legend:

SPECIAL

Mary Garden Sundae, 15c.

A novel creation of vanilla ice cream, sliced peaches, and other delicate ingredients.

\*\*\*

Political Betrayal Note.—Woodrow Wilson made the opening address at the inauguration of the Institute of Musical Art some five years ago.

LEONARD LIEBLING.

# HARMONIC AND MELODIC ANALYSIS.

## THE ESSENTIAL FEATURES.

BY A. J. GOODRICH.

L

For purposes of memorizing sight reading and interpreting music it may positively be asserted that harmonic analysis is indispensable. It reveals the basic structure of all music, also the ornamental superstructure of the most elaborate works. It enables us instantly to cognize all chord formations as harmonic units, and to read them readily as we do words. Whereas without this knowledge we are reduced to the discouraging and humiliating expediency of spelling each chord, as the child spells each unfamiliar word. Hence the prime necessity is to be familiar with the fundamental.

### HARMONIC MATERIAL.

The small minority of music students who have acquired a working knowledge of fundamental and altered chords are already familiar with this harmonic material, even though it be unclassified and nonpractical, owing to the false basis upon which all thorough-base systems are built. The consonant triads come first in order of enumeration. We have only two species of concord, major and minor, and this simplifies the student's task. A thorough understanding of the thirty major and minor scales (including the three forms of minor) is here presumed. This enables one to cognize all the usual intervals according to their tonal relationship to a given tonic. The first, third and fifth tones of every major scale constitute a major concord. The same numerical degrees in every minor scale yield a minor concord. Normal scales are therefore the source and fundamental basis of all intervallic computation, and this natural, musical process is much more simple and rational than the slavish one which requires the number of chromatic notes in every interval to be memorized. This indefinite, superficial process has no recommending quality and ought to be eliminated.

It is a remarkable fact that the normal major scale yields six closely related concords, three major and three minor. If we separate the major triads there will be found the three fundamental harmonies. These are known technically as tonic, subdominant and dominant, and may be presented in this form:

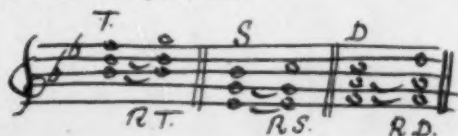


Every tone in the scale of B flat is included in these three chords.

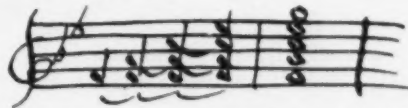
We now select the three minor chords and arrange them in similar manner, tonic in the middle:



Here we see the relative minor of the tonic major (R.T.) in the center, with the relatives of the subdominant and dominant on either side. This scheme shows the connecting links and the tonal relations of this family group of concords. If each chord be considered as representing a key, we note this sequence, reading the chords from right to left: F, one flat; B flat, two flats; E flat, three flats. The same result should be noted in Example 2. This corresponds to a theory of natural modulation, that related keys differ from the original by not more than one flat, or one sharp. If we consider Example 2 as in the key of G minor, then the dominant chord would usually appear with a major third as leading note. But the primary object was to show the six related chords in a major key, to wit: tonic, subdominant and dominant, and the relative minors of these. In harmonic progression all these six concords would appear, though not in the same form as in Examples 1 and 2. In regular chord succession the connecting notes would of course remain in the same voice parts, thus:



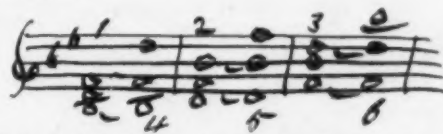
Incidentally, this shows that between every major chord and its relative minor (or vice versa) there are two connecting links. And furthermore, we observe that major and relative minor do not differ in signature. Before proceeding further, it would be well for the student to utilize a formula for ascertaining the root of any chord. This is quoted from my textbook, "Analytical Harmony." Imagine the notes of the chord to be all upon lines, or all upon spaces. The root, or name note, will then appear at the bottom, for all fundamental chords are combinations of thirds, superimposed one upon another. The component parts of seventh, and even of ninth chords are thus revealed as consonant units, thus:



Hence the root note, or natural foundation, is F.

### CHORDS REARRANGED.

Every chord should be rearranged, first in its close positions, and by means of note letters. The G major triad, for instance, in its first position, will read: G, b, d; second, b, d, G; third, d, G, b. The capital letter serves to locate the root, whether below, above, or in the middle. Since every chord of three notes is susceptible of six combinations, it is plain that there are three additional rearrangements of this triad founded upon G. These are open positions, and in regular harmony work they should be deferred until the student has acquired considerable facility in using the close positions. But in this general view of harmony the dispersed forms may be included for more advanced students. The simple way is to select the middle note of any close position and insert it an octave higher:



It is not desirable to write these open positions by means of letters, but only in notation; and it is especially necessary to play open and close positions as indicated in Example 5, but without the aid of any note formula.

It is a useful technical exercise to sound all these dispersed harmonies with each hand separately, or in combination. In the latter case the middle note of the close positions may be inserted an octave lower for the left hand, as here:



The first two measures of the base part are technically inversions, unless a low B flat sounds throughout.

Such examples as No. 6 impart a preliminary knowledge of the theory of inversion, though a chord is not really inverted unless the actual base has some note other than the root. "Fundamental base" consists wholly of root notes; "real base" includes inversions.

### SEVENTH CHORDS.

The most common of these, naturally, demand first attention. It is the dominant, or so called essential seventh, founded upon the normal fifth of every major or minor scale. A minor third is added to the fifth of the dominant major chord and this added tone forms a minor seventh from the root. Hence the combination is no longer consonant, and though the discord is a mild one, it requires some form of resolution or disappearance into a consonant interval. As there are about fifty resolutions of an essential seventh chord, only the most usual ones will be cited here. The third and seventh of this discord are elements of transition, since they resolve naturally to the root and third of the tonic chord and thus establish the tonality of a key, or confirm a key impres-

sion already established. If the student will transpose the following example into all major keys, and then into all minor keys, the problem of natural resolution will have been solved. Add the fundamental bases in the left hand part:

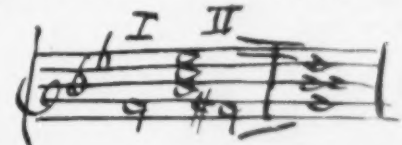


This is essential keyboard practice, and should be accomplished sans notes. The lowest note of measures two, three and four may be selected as inverted bases, adding the remaining notes of the chord above. The resolutions will be the same as shown in Example 7, for an inverted base is essentially melodic. Omit the inverted base note from the upper harmony. Observe that while the duplicated root tone remains stationary above (becoming fifth of the tonic chord), the root tone in the base ascends a fourth or descends a fifth, from dominant to tonic. One example in B flat minor must here suffice for all the other keys and rearrangements:



### THE DIMINISHED SEVENTH CHORD.

As a simple, direct means of modulating from any major key to its relative minor, we raise the root of the dominant seventh one chromatic step. The result will be a diminished seventh chord, belonging naturally to that key of which the root is leading note. Then it can resolve to tonic minor, and the two chords will comprise every tone in the harmonic scale of that key.



The example, which has been used by all composers, tells its own story, and it is quite unnecessary to imagine a D below as hypothetical root. Certain theorists assert that D is the root in order to support their acoustical claims as to fundamental harmonies. But musical theory is already sufficiently abstruse without the addition of suppositions, addenda and vague hypotheses. The diminished chord can be slightly changed into a corresponding dominant seventh chord, thus securing a connecting link with the tonic chord.

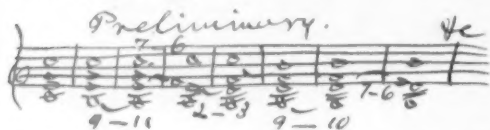


Example 10 should be transposed at the piano (or organ) into all other keys without notes.

### SECONDARY SEVENTH CHORDS.

A seventh chord may be built upon every tone of the major scale, and all but one of these are secondary, or nontransitional. The leading note, seventh, is, however, a compromise between the principal and the secondary species. I have indicated all these seventh chords by means of roman numerals. The dominant seventh being a primary discord, is marked I. The diminished seventh being a primary discord in minor (where its intervals occur naturally in the harmonic minor scale), is numbered II. The leading note, seventh, is III. Discords with a minor third, normal fifth and minor seventh are IV, being less euphonious than the principal discords. Seventh chords on the tonic and subdominant are harsh, and these are marked V. IV and V, and usually III also, are used to prepare the way for a principal discord, or for purposes of tone color. The secondary discords have no fixed resolution, though their dissonant interval is generally merged into a consonance—even though another species of discord thereby results. The following exam-

ples, selected from my supplement to "Analytical Harmony," are all-sufficient for the practical treatment of secondary seventh chords:



There are three connecting notes throughout to the cadence. Only one voice moves at a time, the others are sustained, as though tied. The entire passage is to be played in this manner: Resolve the discords and dissonances thus: 9 to 10, 7 to 6, and 2 to 3. All resolutions are to be legato. The main point to observe is the dissonant intervals. These must be recognized quickly, and then resolved—2 to 3, 7 to 6, and 9 to 10. This mental process saves one the trouble of considering either the species of seventh chord at any given point, or the number of its inversion. As mental discipline in theory made practical, I know of no other exercise so helpful:



The short slurs indicate the resolutions. All other notes are to be tied. The contrapuntal base continues to descend diatonically one octave and makes its cadence on G in the great octave. In this prelude the entire series of seventh chords (seven in all) occur three times. And in the final cadence the corresponding diminished seventh chord is to be introduced between the last leading note, seventh (III), and the final essential seventh (I). So that the dissonances are gradually reduced in character and in effect thus: V, IV, III, II, I, o. The cipher indicates a consonant chord in distinction from the discords. The prelude sounds best on an organ, and when played alla

breve without hesitancy we hear an interesting melodic sequence, amid the long chain of resolving discords. Also the base part may be inverted, giving that part the original soprano.



In effect, the diminished seventh at the cadence is merely a chromatic passing tone between six and five of the major scale. This example should be played in several other positions, beginning with the third uppermost; then with the fifth. This serves to reveal the harmonic scheme in its various phases. Transpose into other keys. We will now consider briefly the

#### IMPERFECT AND AUGMENTED TRIADS.

The former (misnamed "diminished") serves three purposes: 1. It may occur with the concords in order to carry out a sequence of triads;

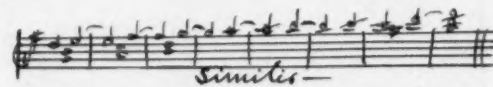
2. It may be used in its first inversion as a minor subdominant;

3. For an authentic cadence the imperfect triad can be used in place of the dominant or dominant seventh chord, especially where there are but three voice parts:

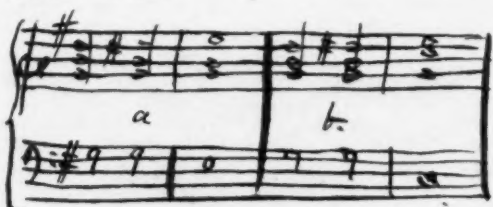


The upper and lower leading tones here (A flat and D) are quite sufficient for the authentic cadence. In the first movement of Beethoven's G minor sonata there are several examples of the inverted imperfect triad as a subdominant harmony (in G minor, C, E flat, A, in place of

C, E flat, G), and in fact instances are so common that the student may easily discover them in the scores of Haydn, Mozart, Beethoven or Schubert. Where the imperfect triad occurs in a chord sequence—as though it were a concord—it is treated like the other triads, and not submitted to a regular resolution. The theory is illustrated here:



The imperfect triad appears here in measures two and seven, merely taking its place in the sequence with the concords, and on a par with them. A fundamental base may be added to this, forming a sequence below in contrary and oblique movement to the upper part. The design, therefore, justifies the means employed in its execution. The augmented triad is merely a major chord with the fifth raised one chromatic step. It is rather harsh, owing to the pair of major thirds. The most common resolutions are these:



Wagner, Rubinstein, and especially Debussy, have used the augmented triad for certain weird or mystic effects, and every musician will recall the cry of the Valkyrie. The preceding chords, with their rearrangements, inversions and transpositions, form the main harmonic outlines. The ornamentation and detail work are arabesqued around these outlines. This harmonic basis must precede and underlie the superstructure, which will be considered in the next section.

(To be continued.)

#### Berridge Work Sung in Pittsburgh.

The last Sunday evening service of the season at the Bellefield Presbyterian Church of Pittsburgh was in charge of the choir, and the story of "The Prodigal Son," set to music by Arthur Berridge, was given a splendid rendition. The quartets were sung by Mrs. C. E. Mayhew, soprano; Mrs. O. E. Jennings, contralto; Gustav Laub, tenor, and Charles Edward Mayhew, baritone. The volunteer chorus, composed of young people from various parts of the city, was thoroughly in the spirit of the story and sang with a perfect understanding of the text and the music, while the robes and cottas with which the chorus has lately been provided added greatly to the impressiveness of their appearance. Mr. Laub representing the prodigal sang with a good understanding of his part. Mrs. Jennings sang the descriptive part of the story, "And he divided unto them his living," etc., as well as the gracious benediction, "The Lord bless thee and keep thee," the latter with much pathos and feeling. The soprano solos, which represent all the tenderness and loving kindness of the Father's heart, were beautifully sung by Mrs. Mayhew, as was also the obligato in the final chorus. The interpretation of the baritone solos, by Mr. Mayhew, was all that could be desired, especially "Come and hear, all ye that fear God, and I will declare what He hath done for my soul," in which he seemed to be voicing the thoughts of his own heart—so earnest was the rendering.

The chorus of thirty-five sang with good, full tone and untiring enthusiasm. The last two choruses, "Rejoice in reconciling love" and "This is the golden chain that binds," filling the large auditorium with wave after wave of intense feeling. Mr. Mayhew may indeed be proud of the spirit he creates among the members of his chorus. The accompaniments were admirably played by Earle Mitchell, the talented young organist of the church.

#### Eleanor McLellan Sails.

Eleanor McLellan, the New York voice specialist and coach, sailed yesterday on the Kronprinzessin Cecilie after spending three weeks in Maine. Miss McLellan's trip is one of recreation and work combined. As already announced, she takes two pupils with her to enter opera in Germany, and will join several other pupils in Europe who desire to avail themselves of Miss McLellan's coaching while she is abroad.

#### Alexander Sebald Sails.

Among the callers at THE MUSICAL COURIER's offices Monday was Alexander Sebald, the famous violinist, who, during the past three seasons, has resided in Chicago. Mr. Sebald sailed for Europe yesterday (Tuesday), accompanied by Mrs. Sebald, on the Kronprinzessin Cecilie. Mr. Sebald will open his studio in Paris and a large number of American pupils have arranged to

study under this master. Mr. Sebald will remain abroad for several seasons, devoting himself to teaching as well as concert work. He has just finished the gigantic task of arranging the "Meistersinger" Vorspiel for violin (unaccompanied), now published by B. Schott of Mainz.

#### Marie Biggers Re-engaged.

Marie Louise Biggers, the Brooklyn contralto, who was successful with the Aborn Grand Opera Company last season, has been re-engaged for next season and will be heard



MARIE LOUISE BIGGERS.

in the principal contralto roles of "Haensel and Gretel," "Il Trovatore," "Cavalleria Rusticana" and "Madama Butterfly."

In the early part of last season Miss Biggers, who is under the management of G. Dexter Richardson, made a splendid impression in concert and oratorio appearances, and when she was engaged by the Aborns her debut was watched with interest.

From the start her work met with approval and her performances as the Abbess in "Thais," Frederick in "Mignon" and other roles received exceptional praise from the press critics.

Miss Biggers will be heard in several recitals this summer which have been arranged by Mr. Richardson, and will start on tour with the Aborn Company, September 23.

#### Hanson Artists in Brooklyn.

M. H. Hanson records the following engagements of his artists by the Brooklyn Institute of Arts and Sciences, at the Academy of Music: the pianists Gottfried Galston and Prof. Max von Pauer; the violinists Louis Persinger, Dr. Georg Henschel, in a series of song recitals; Leon Rains, the basso, with Roland Bocquet, the Dresden composer, at the piano; Carrie Bridewell, the contralto, and George Harris, Jr., the tenor, in joint recital, and last but not least Marie Rappold, who on January 23 will give in the opera house of the Academy her first song recital in her native Brooklyn.

#### WÜLLNER'S BOOKINGS IN EUROPE.

M. H. Hanson, Dr. Ludwig Wüllner's manager, sends in a remarkable list of dates booked for Dr. Wüllner for the fall and early winter. Every concert of this tour has been sold out at record figures. The bookings follow:

September 16—Stockholm.	November 6—Görlitz.
September 18—Stockholm.	November 12—Leipzig.
September 20—Kristiana.	November 21—Hamburg.
September 23—Bergen.	November 23—Stuttgart.
September 25—Bergen.	November 24—München.
September 27—Stavanger.	November 26—Berlin.
September 28—Bergen.	November 30—Danzig.
September 30—Kristiana.	December 2—Königsberg.
October 2—Stockholm.	December 4—Petersburg.
October 4—Stockholm.	December 6—Helsingfors.
October 7—Göteborg.	December 8—Helsingfors.
October 9—Kopenhagen.	December 9—Helsingfors.
October 11—Aarhus.	December 11—Petersburg.
October 13—Odense.	December 13—Riga.
October 15—Kopenhagen.	December 15—Dorpat.
October 19—Dresden.	December 17—Riga.
October 22—Frankfurt.	December 21—Petersburg (Manfred) with the Imperial Symphony of Petersburg.
October 24—Stettin.	December 25—Moskau (Manfred) with the Imperial Symphony of Petersburg.
October 26—Hirschberg.	
October 29—Berlin.	
November 1—Liegnitz.	
November 2—Hamburg.	
November 4—Breslau.	

#### Rebecca Davidson Arrives.

Rebecca Davidson, of Pittsburgh, who has been recently graduated from the Vienna Meisterschule in piano, arrives today (Wednesday) on the President Lincoln. Miss Davidson is one of the five successful graduates in the class of eight, and previously studied two years in Berlin with Godowsky. Though but twenty-one years of age, she is a finished artist and when she first appeared in public ten years ago she was said to possess the divine spark of genius, and from recent reports of her work in Vienna, Berlin and London, the prophecy has been fulfilled. Her career in America will be watched with interest.

#### Frank X. Doyle's Plans.

Frank X. Doyle, tenor, has been active all season with a large class at his Brooklyn (N. Y.) studio in addition to filling numerous concert engagements. Mr. Doyle is now taking his vacation at his home in Scranton, Pa., where he will remain through July and August. The early part of September will find him again at work with prospects for a very big season. He has been re-engaged for the sixth time as soloist and choirmaster of St. Augustine Church, Brooklyn.

#### Sawyer Orchestra Concerts.

Antonia Sawyer has arranged for a series of orchestral concerts on the roof of the Hotel Astor. The concerts may begin later in the week. Vocal soloists will appear at each concert.

CHICAGO, Ill., July 6 1912.

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# TWENTY-THIRD NATIONAL SAENGERFEST.

HOTEL MAJESTIC,  
PHILADELPHIA, Pa., July 5, 1912.

Sänger sänger über all! Vast orderly throngs of them, not omitting an accompanying sprinkling of wives, daughters and sweethearts. The very air throbbing in sympathetic refrain to the sudden bursts of song heard in the streets, in the cars, wherever, in fact, a few of these choice spirits find themselves together. No further ceremony

President Taft said, in his speech on Monday night, that we Americans possessed the racial defect (now fast

have the German people had the advantage of us in that regard, and in no way has this characteristic been more markedly proven than through the *gemüthlichkeit* engendered by their fraternal gatherings in the singing society. The individual outpouring of song, breaking all barriers of self consciousness and reserve, makes room for the kindly simplicity that is so charming a trait of the entire



HENRI SCOTT.



MADAME RAPPOLD.



LUDWIG HESS.

other than the spirit of the prevailing *gemüthlichkeit* being essential to make "song brothers"—than which there is nothing more sacred—of one and all for the time being.

being obviated, however) in common with our English ancestors of taking our pleasures sadly. For centuries

German nation. However, to turn from this admirable characteristic in its manifestation to that of the hustling American characteristic is only a short step, but oh, how

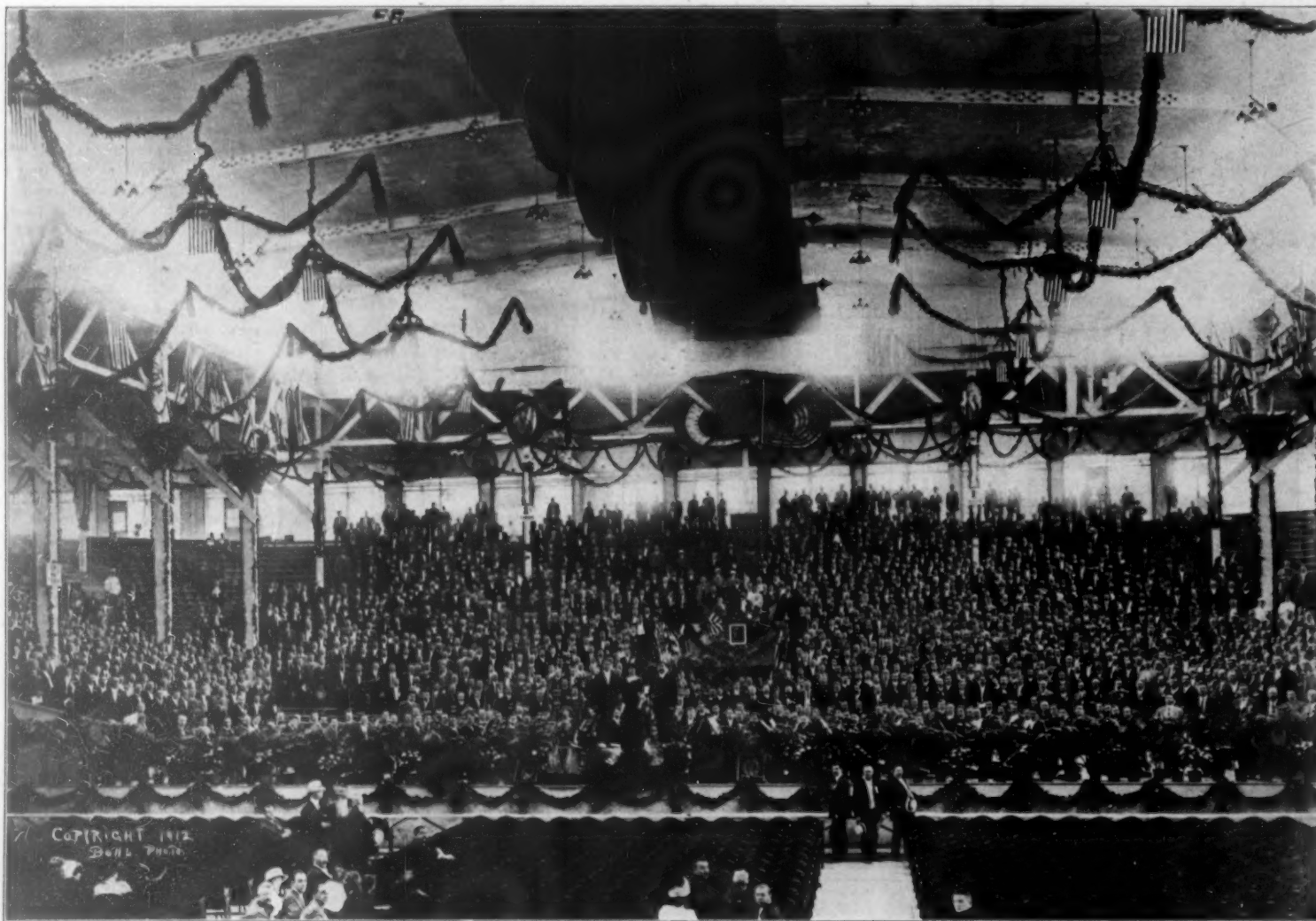


Photo copyright, 1912, by Gustav Bohl.  
CONVENTION HALL STAGE WITH THE MASS CHORUS, HENRI SCOTT, LOUISE HOMER AND EUGEN KLEE DURING A MORNING REHEARSAL.

telling! When Philadelphia was selected for the "Saengerfest" meet, its city fathers were confronted with the problem of finding a place of sufficient size to house the large festival chorus of 6,000 and the vast throngs that would be attracted to the city in consequence. As no



Copyright by Aimé Dupont, New York.  
LOUISE HOMER.

available auditorium was adequate, it was decided to erect a temporary structure that would meet all requirements. Counting sixty-nine actual working days to its completion, Convention Hall, seating approximately 20,000, equipped with every sanitary essential, every precaution taken to

safeguard the lives of people, and with enviable acoustic properties, was built at the corner of Broad and Alleghany avenues, and offered as Philadelphia's welcoming tribute to its singing guests. The fact that the cost of the auditorium approximated \$65,000 and that the labor involved in the building process, aside from the details essential in arranging for the comfort of the thousands, was of herculean proportions, meant only an added spur to Mayor Rudolph Blankenburg ("der Ritter ohne Furch und Tadel" as he is affectionately designated by Philadelphians) and his able coadjutors.

Approached in this spirit, therefore, success was an assured fact at the very outset, and the results unfolding themselves accordingly merited well the frankly spoken words of praise overheard wherever the visitors congregated.

With the lively anticipation aroused by the opening event, not the least dampened by the lowering skies and torturing humidity, the crowds that wended their way toward Convention Hall were quite in the holiday mood and formed a picturesque procession streaming in at the many entrances of the mammoth building.

As though the fates had decreed an auspicious dramatic setting for this event, the orchestra had no sooner struck up the vorspiel to "Meistersinger," the opening number, when a tremendous burst of thunder fairly rocked the building, zig-zag flashes of lightning followed one another with dazzling rapidity, and the deluge summarily descending caused loiterers to rush to cover without delay. This was soon over, however, and the coolness and consequent relief gave added zest to the excellent program, while between numbers the magnificently spacious hall, tastefully decorated with greenery, flags and portraits of famous composers, came in for its share of admiration, and thus prepared the reception concert of June 29, marking the official opening of the twenty-third national Saengerfest of the Northeastern Saengerbund of America, was a reality at last.

As contributing factors to the splendid artistic enjoyment came Marie Rappold, soprano of the Metropolitan Opera Company; Ludwig Hess, the well known German tenor; a festival orchestra numbering 100 of Philadelphia's best known musicians, under John K. Witzemann, second

concertmaster of the Philadelphia Symphony Orchestra, and Festival Director Emil F. Ulrich, who directed the choral numbers, and the male chorus of the United Singers



MAYOR RUDOLPH BLANKENBURG, OF PHILADELPHIA.

of Philadelphia, aided by a mixed chorus, numbering 4,000 voices in all.

Although courtesy would demand a consideration of the choral numbers at the outset, still where Madame Rappold



SCENE IN CITY HALL PLAZA TWO HOURS BEFORE RAPPOLD SANG.

is in question all else must go by default since her appearance truly became the "big" event of the evening.

Here in that vast space not alone was the voice heard in all its brilliant beauty, but the singing was so secure, so effortless, every phrase so clearly defined, that, as far as any observable difference was noted, the great soprano might well have been giving her program in the usual sized auditorium. And not alone was this the case in her first solo, the "Ave Maria" air, with orchestra, from "Das Feuerkreuz," of Max Bruch, but later, with the mixed chorus and orchestra, in the "Finale" from the first act of Mendelssohn's unfinished opera, "Loreley," her voice soared clarion like with startling, well nigh superhuman beauty of effect, above that immense concourse of sound. The audience absolutely exhausted itself in the wild burst of applause which necessitated numberless returns, and at length the granting of an encore (Van der Stucken's "Spring Song"), after her first number, and was no less



THREE SAENGERFEST CONDUCTORS.  
Reading from left to right: Eugen Klee, Emil F. Ulrich  
and Herman G. Kummé.

enthusiastic at the grand climax of the "Finale" that closed the program.

Of the choral numbers the unusual feature at these gatherings of a ladies' chorus, composed of members of the male singers' families, for the main part, evoked a gallant greeting and well merited enthusiasm for their exquisitely beautiful rendering of Elgar's "The Snow."

The à capella male choruses, "Wilde Ros" and "Erste Liebe," of Dubois; "Wohin mit der Freud," Silcher; "Duftet die Lindenblüt," Brey, and "Mein Heimattal," arranged by Hugo Juengst, brought all the incomparable vocal qualities of the male chorus in the surety of intonation, rock like rhythmic certainty, and tremendous climactic effects forth in their full scope.

Ludwig Hess displayed his well known art in two solo numbers with accompaniment of chorus and orchestra; the "Viking Expedition," Speidel, and "The Story of the Holy Grail," Wagner. The latter number in particular earned such an enthusiastic acknowledgment for the singer that he granted an encore following several recalls. The second orchestral selection on the program, Goepf's "Fes-

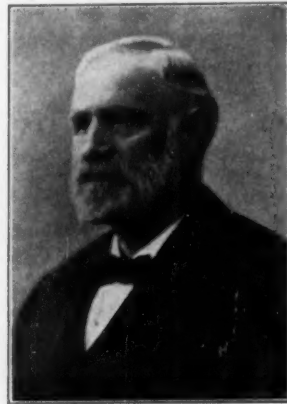
tival March," suffered in the rendering, as did the purely orchestral work throughout the festival, by reason of in-

quality of a voice like Madame Rappold may fill such an auditorium adequately.

#### MONDAY AFTERNOON.

Children's day for a certainty! Rows upon rows, numbering 6,000 and more, either busily engaged in singing as the different classes were called, or equally busy in trying to locate their parents and friends who filled the auditorium to the last seats beneath them. Their work proved to be a signal victory for themselves, and for Dr. Enoch W. Pearson, Director of Music in Philadelphia's public schools. Incidentally, too, there were numbers by Kloss, Wagner, Koschat, Donizetti, Veazie, Marzials, Mendelssohn, Silcher, Gounod, Randegger, Baer and Henry T. Gilbert, whose song, "The Thunderer," a splendidly rhythmic melodious composition, needed a full orchestral background to bring out the best effect. The

children's singing (unaccompanied for the main part), in mass or part chorus, and in varied ensemble of the different voices, proved what the knowledge of Dr. Pearson, aided by his assisting teachers, has already accomplished; and what may yet be done later in creating the highest musical standard through the skilled and intelligent training of the young.



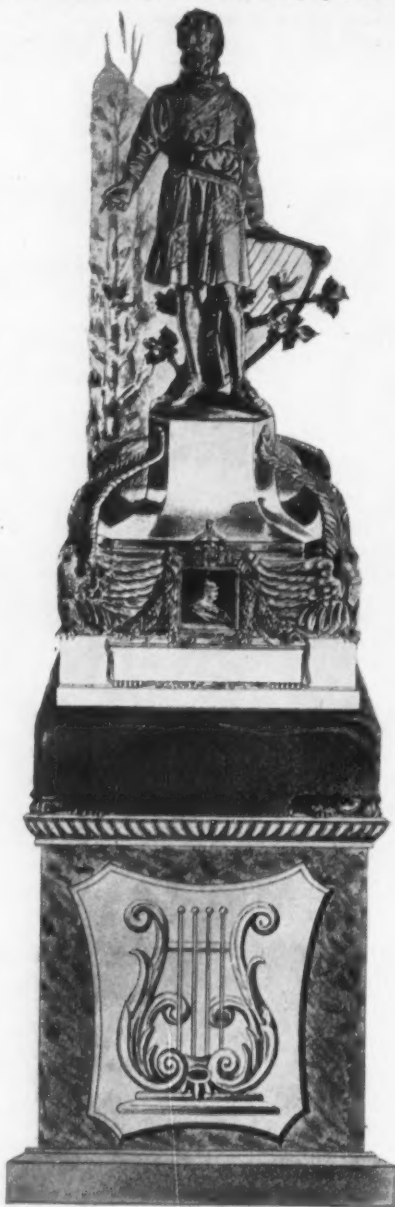
OTTO WISSNER.  
Donor of the Second Prize.

Madame Rappold, the assisting soloist, sang the prayer from "Der Freischütz" with wonderfully sustained vocal beauty, and the "Inflammatus" from Rossini's "Stabat Mater" with an equally compelling sweetness, power and brilliancy. Many recalls, demanded with equal insistence by the youngsters and their elders alike, and beautiful floral offerings rewarded her efforts.

A pretty incident of the afternoon lending a touch of sentiment to the occasion was the presentation of a beautiful gold watch to Dr. Pearson by Mayor Blankenburg in behalf of the United Singers of Philadelphia, in recognition of his untiring efforts for the musical welfare of the young.

#### MONDAY EVENING.

Peanuts, popcorn, ice cream cone and "Fest" novelty vendors arose in their might, all of a sudden, and literally metamorphosed the beautiful avenues leading to the auditorium into something resembling the usual entrance to a circus ground. The reason—the attraction that always draws multitudes on the occasion of a Presidential visit. True enough, too, it only needed the appearance of Presi-



THE "KAISERPRIZE."  
Donated by His Majesty Emperor William II.

sufficient personnel. Only great massed choruses, an orchestra of 200 members at least, or the ethereal carrying



Photo copyright, 1912, by Gustav Bohl.

JUNGER MANNERCHOR OF PHILADELPHIA, WINNERS OF THE BEAUTIFUL PRIZE DONATED BY KAISER WILHELM.

dent and Mrs. Taft in their automobile on Monday evening to start a volley of cheering that, gathering in momentum until he took his seat in the box, reached a frenzied climax then, and only subsided after the participants, tired of this exercise, were forced to stop, when the concert was allowed to proceed.

The entire mass chorus of 6,000 singers, under the direction of Festival Conductor Eugen Klee, the full orchestra, Louise Homer, contralto of the Metropolitan Opera Company, and Henri Scott, bass of the Chicago-Philadelphia Opera Company, as soloists, were the forces enlisted for this evening.

As the great mass chorus, which now appeared for the first time at this festival, was heard in Kern's à capella number, "The Hermit's Song to Night," a thrill swept over the entire audience and people literally held their breath in sheer awe of this marvelous human orchestration. The same indescribable effect was produced by the à capella group sung later that included "On Guard" by Kleffel, "When All the Springs Are Flowing," Baldamas, and "Maiden With the Eyes of Azure," arranged by Karl Ricker. The cheers and shouts rewarding these efforts retarded the concert by many minutes.

Following both numbers came Madame Homer in all the gracious dignity of her sweet American womanhood, with the opulence of her beautiful voice quite unimpaired by the strenuous season just passed. The aria "Gerechter Gott," from "Rienzi," and "Ministri di Baal," from "Der Prophet," gave her a fitting opportunity to display the compass and volume of her voice, while the two encores, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and "Old Black Joe," the latter sung at the special request of President Taft, served still further to show the prima donna at her best. A pretty incident of this concert was the request of President and Mrs. Taft that Madame Homer be presented to them after her first number, and then detaining her with them while all three chatted happily, until it was time for her to sing again.

In his bass solo, "Wotan's Farewell," from "Die Walküre," Mr. Scott displayed the smooth, resonant quality of voice and artistic finish which has already made him a notable figure even thus early in his career. After a number of recalls Mr. Scott gave the Toreador song from "Carmen" as encore, following which he, too, was called to the Presidential box, to be congratulated and thanked. The "Tannhäuser" overture and "Siegfried's Death," "Funeral March" from the "Götterdämmerung," was the orchestral contribution, while the mass chorus and orchestra in the hymn, "Exulting Arises Creation," by Mohr, had as special feature the solo chorus exquisitely sung by the Junger Maennerchor. For a close came the mass chorus, solo and orchestra, in Lund's "March to Battle," with Madame Homer and Mr. Scott adding their quota; all of which so focused the climax as to close the program, literally speaking, in a great burst of song.

#### TUESDAY EVENING.

Again the marvelous singing of the mass chorus, with Louise Homer and Henri Scott as soloists, the full orchestra, and Festival Conductor Herman G. Kümme officiating. What matter if the numbers sung by that mammoth aggregation spelt "Wie's daheim war," of Wohlge-muth, "Abschied," by Kirchl, "Der Jaeger aus Kurpfalz," arranged by A. von Othergraven, or "Muttersprache," of Hegar, when the indescribable effect caused by the enormous tone volume of loveliest quality exquisitely graded to the finest musical requirement was the same in every case? Again, too, scores of the wildest enthusiasm rewarded the singers after each effort. The aria "O don Fatale," from "Don Carlos," Schubert's "Almacht," and the solo in Zschneid's "Sängergebet" for massed chorus and orchestra, together with the two encores she gave, served to add still further to the laurels the well known prima donna has garnered for herself during the festival.

Mr. Scott sang the aria "Wo berg ich mich," from "Euryanthe," to which he added an aria from Mozart's "Magic Flute" as encore, and also closed his contribution with the solo in Rohrbeck's "Deutsches Schlachtenlied," scoring most emphatically in both instances and enhancing still further, if that were possible, the fervor of his previous reception.

Hugo Kaun's "Fest" march and Brahms' "Academic Festival" overture completed the evening's program.

#### WEDNESDAY AFTERNOON.

Again it becomes a pleasant duty to chronicle another Rappold triumph for the beautiful prima donna. In order to honor Mayor Blankenburg, whose indefatigable efforts have been the main contributing cause in the success of this stupendous undertaking, the Public Ledger of this city conceived the idea of giving a free open air concert Wednesday afternoon at the north plaza of City Hall, with Madame Rappold as soloist; which should at the same time be in the nature of a tribute of gratitude to

his Honor. Long before the hour announced for this event, thousands had thronged the square, and the force of police specially detailed to preserve order had their hands full in keeping people from crowding and causing a panic.

When Madame Rappold appeared she was accorded a tremendous ovation, which was intensified at the close of her wonderful rendering of the Bach-Gounod "Ave Maria"; gathered in still greater force after her second number, "Provençale Song," by Dell' Acqua, and reached its climax when she concluded with "The Star Spangled Banner." Preceding Madame Rappold's appearance a volunteer male chorus from the United Singers of Philadelphia under the able direction of Hermann G. Kümme, rendered several of the favorite numbers sung during this "Fest" and also joined the singer in the refrain of "The Star Spangled Banner."

A unique and interesting occasion in every particular, one made memorable to the singer as much for the outburst of popular approval which accompanied it as for the exquisitely lovely floral tributes she received, and made equally memorable for Mayor Blankenburg, who, almost too moved for speech, could only thank Madame Rappold and the participants again and again for the beautiful thought that occasioned this voluntary gift of song.

#### WEDNESDAY EVENING.

With the Kaiser Prize in all its dainty silver beauty standing on a pedestal on the stage the four societies in competition, Juenger Maennerchor of Philadelphia, Eugen Klee, director; Arion of Brooklyn, Arthur Claassen, director, Kreutzer Quartet Club of New York, Frederick Albecke, director, and the Williamsburger Saengerbund of Brooklyn, Felix Jaeger, director, had much as incentive in the special honor, following even a temporary acquisition of the beautiful statuette. Excitement therefore was keen on the side of the vast audience assembled, as well as for the participants, but, after the appearance of the Junger Maennerchor, it was a foregone conclusion that this organization would secure the prize at last. At that, too, it had no easy task, since pitted against it was the entire pick of the New York choral singers, but, having won the trophy outright once and tied for it twice, the Philadelphians had again put forth their best efforts, since by winning outright this time the rules governing the final possession would make the prize theirs. And they won!

In giving the results of their individual markings on the points of intonation, precision, nuance, and phrasing, expression and beauty of tone, the judges found that the Philadelphians had secured 117 out of the maximum of 120 for the songs selected—"Walpurga," by Frederick Hegar, and "The Rhenish Huntsman," arranged by Von Othergraven.

Second on the list, and the winner of the grand Wissner piano, generously donated by Otto Wissner as a second prize in the Kaiser competition, came the Brooklyn Arion, under Arthur Claassen, with 114 points. Other prize winners of the different classes competing Monday and Tuesday afternoons were: The United Singers, of Hudson County, New Jersey, under Louis Kommenich, who won first prize in the first class city federations' competition, singing "Stern des Meeres," by Haug, the prize being a bust of Robert Schumann. Second honors were awarded to the United Singers of New York, director, F. Albecke, and United Singers of Brooklyn, under

Carl Fiqué, each of whom now hold half interest in the gold lyre, the prize significant of second honors. The United Singers of Queens County, New York, director, Felix Jager, won the bronze relief portrait of Frederick Silcher, composer of folksongs, for excellence in the second class federation, while the United Singers of Camden, N. J., a society of the third class federation, won first prize in its class under Director Otto Wenzel. The first prize in the individual society's contest, a loving cup, went to the Junger Maennerchor of Scranton, Pa., Director F. Watkins, while the Concordia Society of Newark, under Carl Rapp, received the "Wander Prize" for second honors.

In the second class competition for individual societies, the Rheinpfälzer Maennerchor, of New York, Director Carl Fiqué, received first honors, the Gesang-Verein Frohsinn, of Baltimore, under Theodore Hemberger, receiving similar honors for securing first place in the third class of individual societies, while fourth class honors went to the Ridgewood Heights Maennerchor, of Brooklyn, N. Y., Director Hans Prümme. The judges who bore the onus of the decisions were J. Fred. Wolle, Julius Lange, Prof. Cornelius Rüßner, John Lund and Louis Ehrigott, men of the highest standing in their respective capacities, whose judgment is absolutely unflinching. Hence, the satisfaction caused by the final awards which were announced at the mammoth picnic held at Washington Park, July 4.

#### "FEST KLÄNGE."

The clicking of innumerable cameras in the face and eyes of Madame Rappold did not deter the charming prima donna in the least from giving of her vocal best at the free out of doors concert Wednesday afternoon.

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Manager M. H. Hanson, always in discourse and always a central figure, was seen here, there and everywhere at every concert, rehearsal and "kommers," regaling mind and body impartially.

\*\*\*

Wail from Howard E. Potter, personal representative of Edmond Clement, the eminent French tenor: "Looked all over for you last night; hope I can see you at the concert tonight." A hall packed with 20,000 people, more or less, might seem an easy place to locate one's friends.

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A gathering of lively "Festerers" spontaneously tuning up in the street car and singing lustily was but an ordinary spectacle during this extraordinary week.

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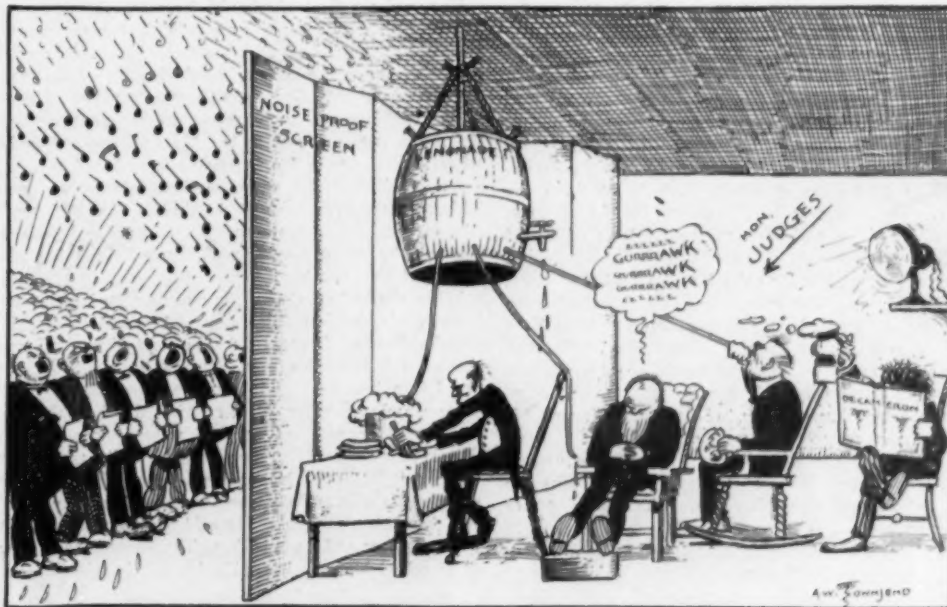
Oliver Richards, of St. Louis, one of the moving spirits in furthering the interests of the St. Louis Symphony Orchestra, was an interested spectator of Madame Rappold's sensational success Wednesday afternoon.

\*\*\*

The clamor at the door of the sleepy scribe's room, which necessitated calling the bellboy to put the merry one right in regard to location, was only caused by the gentleman's late return from a prolonged "kommers."

\*\*\*

Charles L. Wagner, associate manager with R. E. Johnston, stopped long enough to "hear a little music," as he explained to friends, and took the next train for the me-



"WIR HOEREN ALLES."



PHILADELPHIA HAS A NOISY WEEK.

**15,000 HEAR RAPPOLD IN PHILADELPHIA.**

THOUSANDS HEAR OPEN AIR CONCERT OF PUBLIC LEDGER.

MARIE RAPPOLD THRILLS FIFTEEN THOUSAND AT FREE RECITAL ON CITY HALL PLAZA.

A SERENADE TO THE MAYOR.

Roar of Appreciation Follows as Saengerbund Singers Join in Choruses.

(Philadelphia Public Ledger, July 4, 1912.)

Fifteen thousand persons heard Marie Rappold and 700 of the United Singers of Philadelphia in the greatest open air concert in the history of this city yesterday afternoon on the north plaza of the City Hall.

The concert, given by the Public Ledger, was both a serenade to Mayor Blankenburg and another feature of the great Saengerfest week. The crowd roared its appreciation after each of Madame Rappold's songs and after each of the choral numbers rendered by the United Singers.

At a fitting climax to the occasion the prima donna took up the strains of "The Star Spangled Banner." The chorus joined her and before the anthem was well under way the vast crowd roared the majestic tune in unison.

Mayor Blankenburg told the crowd of the value of such an occasion. It recalled—in a smaller way—the great open air concert given by Luisa Tetrazzini in Los Angeles, when that entire city joined in the tremendous chorus of the "Adeste Fideles."

The plaza directly in front and to the side of the municipal concert stand was filled in with 2,500 chairs. All were occupied many minutes before Madame Rappold appeared with her manager and Mayor Blankenburg. She was as delighted as a child when she looked across the vast area of upturned faces. Men and women paused in their hurry and joined the fast growing crowd. All wagon and motor car traffic had been diverted to the other side of the City Hall and the trolley cars sped along as quietly as trolley cars can. The arrangements were ideal. Every second added scores to the throng. The north windows of the City Hall were crowded. Crowds stood on the plaza even as far east as Market street, far out of range of the diva's voice, and west to the shadows of Broad Street Station.

Overflow throngs stood on the far side of Broad street and Penn Square. The crowd was one that had come from every section of the city. They traveled from Kensington, Tioga, Southwark and West Philadelphia, and forever put at rest the talk that the public will not appreciate the best music rendered by expert artists.

Madame Rappold saw the crowd from the Mayor's office before she was escorted to the stand on the plaza. She declared that she was almost nervous. She praised the spirit that prompted the Public Ledger to give the concert and declared that this city was the musical centre of the country.

**CHEERS FOR MADAME RAPPOLD.**

Her appearance upon the pavement was the sign for an outburst of enthusiasm. She was cheered repeatedly as she mounted the stand with Emily Miller, of New York, who accompanied her on the piano.

The concert was opened by the United Singers with Franz Kern's "Hermit's Song to Night." The wonderful chorus, with all its melody and power, called many more to the crowd. Commuters, hurrying to Broad Street Station, decided to take a later train and listen. The thrill of the chorus swept over the crowd like a mysterious wind and held them silent and enthralled.

Baseball scoreboards and other everyday attractions ceased to be interesting. Even the fact that the Athletics were playing the American League leaders—Boston—and that there was an electric scoreboard telling each play and showing each hit and fielding effort, became secondary to the concert. The "curb birds" shifted from their customary seats and declared that they could get the score any time, but could not hear a great prima donna and a huge chorus every day.

The chorus gave way to Madame Rappold. Miss Miller struck the opening bars of Gounod's beautiful arrangement of Johann Sebastian Bach's "Ave Maria" on the sonorous Steinway grand piano and the diva stepped upon the little elevation at the front of the platform.

The beautiful strains of the "Ave Maria" were never heard to better advantage than there beneath the smiling skies and in the presence of the great crowd of 15,000. Its opening cadences—soothing, liquid and expressing all the contrition of the bowed heart—wafted over the crowd like the purr of an organ. The great throng was as silent as they were in the Convention Hall. Nothing except the distant roar of a motor horn or the clang of a far off bell broke the stillness. The diva's voice was plainly heard a square away, and people paused where the strains caught them and listened, although they could not see the singer.

**CROWD APPLAUDS SINGER.**

Not until the final "Ave" did the crowd break its marvelous silence. Madame Rappold's final notes were as beautiful as the whistle of a jungle bird. Clearly and like pure silver her voice mounted to the heights of the beautiful prayer and then died away like the last rays of sunset.

The applause was tumultuous. In her unaffected way the prima donna bowed to her big audience and nodded when loud demands for an encore were heard.

Again Miss Miller played a few introductory notes. This time the diva sang De la Croix's "La Provençale." She sang as though enraptured by the scene before her. She saw the crowd swaying with her, and threw her whole heart and soul into her voice.

When she had concluded she was presented with a huge bouquet of American Beauty roses by the Public Ledger. Charles Howard Bonte, of the Public Ledger staff, made the presentation. Madame Rappold gathered the great sheaf into her arms and began to retreat bowing. But there was yet another floral offering lifted to the stage. She came forward and received an enormous basket of flowers from the Arion Society, and while the applause was yet at its height Mayor Blankenburg advanced to the songstress's side. He waited for the clamor to subside and then began to speak. He paid high compliment to the Public Ledger and its publisher. The Mayor's face glowed as he seized Madame Rappold's hand. He said:

**THE MAYOR'S COMPLIMENT.**

"This is the first time in the history of Philadelphia that a world-famous song bird has sung on the City Hall Plaza,

tropolis. An excellent season in prospect is that enterprising gentleman's verdict of conditions.

\*\*\*

Henri Scott, who made such a success at his appearances, was one of the honored guests at the banquet of the musical directors held at Belmont Mansion, July 4.

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Walter R. Anderson was thoroughly delighted at the success scored by Ludwig Hess in the opening concert Saturday night.

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Cabled greetings from the German-American National Alliance of America to His Majesty, the German Emperor, conveyed the news of the great festival and the winners of the prize.

\*\*\*

Query: Will His Majesty hasten to donate another prize for competition by his loyal subjects, now that Philadelphia is to keep the one he gave?

\*\*\*

Brooklyn, New York, which is to have the Saengerfest of 1915, was the first city to entertain the visiting hosts on the occasion of the first competition for the Prize after its donation by the Kaiser in 1900.

\*\*\*

Of the numerous floral tributes received by Madame Rappold during her Saengerfest appearance, none pleased her better than the beautiful basket of flowers from members of the Brooklyn Arion Society, tied with the black and orange which is the insignia of that organization, and containing an envelope with the cards of the donors.

GERTRUDE F. COWEN.

and here we have an immense concourse of citizens present to pay homage to her talent. I shall never forget this day. Here is the prima donna and here are German-American citizens singing the songs which cannot help but make them better citizens of the United States.

"The power of song is charming us as it always does, and the great works which we have heard at Convention Hall during the last few days are an evidence of this. We owe the pleasures of this open air event to a gentleman who wanted to make it possible for a large number of persons who might not have been able to attend the festival concerts to hear the German singers and this great soloist.

"I refer to my friend, George W. Ochs, of the Public Ledger. I hope all here will continue to love Philadelphia and devote all their energies toward making this city the greatest of the world in which to live.

**"THE STAR SPANGLED BANNER."**

The Mayor's speech was greeted by a long cheer, and immediately Mr. Kumm mounted the stand and the chorus sang "The Rhenish Huntsman," a song with huge melodies and a roaring finale. The applause had hardly ceased when Madame Rappold returned to the front of the stand and the opening bars of "The Star Spangled Banner" were heard from the piano.

Every seat was vacated. Every man doffed his hat. Some one far back waved a big American flag. Madame Rappold and the big chorus began to sing. The diva's beautiful voice rose clearly above the chorus and before the first line had been sung the crowd joined in. The mounting notes of the great finale were never more wonderful than there in the open air on the City Hall Plaza.

That ended the concert. The crowd cheered Madame Rappold, Mayor Blankenburg and the Public Ledger in turn and turned away to watch the score boards, to catch their trains or again take up the dropped thread of business which the spirit of the occasion had snapped.

**The Indianapolis Conservatory of Music.**

Arthur Foote, the Boston composer, has recently presented to the Indianapolis Conservatory of Music an album of Foote's compositions, including the most popular songs, the sonata for piano and violin, some organ pieces and five poems, settings for verses by Omar Khayyam. Edgar M. Cawley, the musical director of the Indianapolis Conservatory of Music, has many friends in all parts of the country and these frequently write commending the work that is being accomplished in the Middle West school of music. Mr. Foote, in a recent communication to the school, stated:

"We are hearing of your work in the East."

Graduates of the Indianapolis Conservatory of Music are filling positions as teachers in thirty States and Territories.

A number of prominent men in different parts of the country have given scholarships to the Indianapolis Conservatory of Music. Examinations for the new scholarships will take place in September. The conservatory closed recently for the summer, with the largest enrollment of pupils in the history of the school and golden prospects ahead for the opening of the fall term.



MADAME RAPOLD SINGING "AVE MARIA" BEFORE THE ASSEMBLED THROGS AT CITY HALL PLAZA, PHILADELPHIA, PA.  
Manager Hanson as critic and connoisseur standing immediately below at her right.

#### American Conservatory of Music.

The preface of Dr. Henry Van Dyke's "Blue Flower" says: "Sometimes short stories are brought together like parcels in a basket. Sometimes they grow together like blossoms on a bush. Then, of course, they really belong to one another, because they have the same life in them." And so it seems in writing a short description of the concert and operatic performance given by the pupils of the American Conservatory of Music, to speak of the good work of each performer would require too much time and space. Suffice it then, if a simile be drawn by saying that the story must resolve itself into the kind that grows together like blossoms, from the bud "the elementary"; the budding artist "the advanced"; and the blossom "the proficient student," all giving their best efforts to attain, in the largest possible measure proficiency, in the chosen endeavor.

The concert was given in the New York Turn Hall, Wednesday evening, June 19, and was very well attended. The program was interesting for it presented the possibilities of training the very young as well as the marked improvement of the advanced student, and was highly instructive to all.

Emil Reyl and the faculty merited the congratulations showered upon them for the splendid showing of their pupils.

The program in two parts follows:

Piano duet, Grace Waltz.....	Bohm
Jessie and Carl DuBosch.	
Piano—	
Les Perles .....	Burgmüller
Fabliau .....	Lack
Mollie Glynn.	
Two songs for soprano—	
Ich hab' ein kleines Lied erdacht.....	Dungert
The King's Highway.....	Molloy
George Reyl.	
Piano—	
Le Retour .....	Burgmüller
Valse .....	Gurlitt
Jessie DuBosch.	
Piano—	
L'Arabesque .....	Burgmüller
Valse mignonne .....	Thoma
Carl DuBosch.	

Piano—	
L'Hirondelle .....	Burgmüller
Prelude No. 8.....	Bach
Pearly Dew .....	Reynald
Lucy Reyl.	
Recitative and aria, Endlich naht sich die Stunde, from	
Figaro's Hochzeit .....	Mozart
Marie M. Strack.	
Piano—	
Etude .....	Burgmüller
Ungarisch .....	Stiehl
Isabelle Leck.	
Piano—	
Waltz, E. minor.....	Chopin
Rosa Dudek.	
Waltz humoresque .....	Burnham
Eugene Mehrhof.	
To the Evening Star.....	Tannhäuser-Wagner
Walter Klauke.	
Piano, Rhapsodie No. 2.....	Liszt
Anna Bellanca.	
Piano—	
Etude melodique .....	Raff
Witches' dance .....	MacDowell
Act 3, from Der Freischütz.....	Weber
Prince Ottokar .....	Joseph Herrmann
Cano .....	Henry Hartmann
Max .....	Frank Stock
A Hermit .....	Walter Klauke
Agnes .....	Marie M. Strack
Annie .....	Marie Heesters

Master George Reyl has a very beautiful soprano voice of pure quality. He was encored repeatedly. The pupils of Betty Askenasy have attained a high degree of technical skill which does credit to their teacher who is a well known concert artist.

The scenes from "Der Freischütz" were extremely interesting as they were well sung and well acted, and with such artistic expression that Mr. Reyl's efficiency as a teacher of grand opera was clearly demonstrated.

The American Conservatory is one of the latest expressions of the great strides New York city is making in showing that it is taking its place among the cities which are the musical centers of the world. Mr. Reyl's pupils are from New York city's most musical population, and in the short space of time he has been in this country he has brought forth remarkable results.

#### Deponent Dissents.

NEW YORK, July 5, 1912.

To The Musical Courier:

Referring to your editorial "Naive Composers," in the issue of July 3, beg to call your attention to the fact that the writer of said editorial has evidently been misled or is unacquainted with present conditions. He says, "As to the complaint that some of the publishers have stolen the works on their catalogues, that statement is foolish." Not so foolish as he thinks. Music plagiarism is more common than is supposed. The writer knows of several instances where a publisher has not only copied manuscripts submitted to him, but has openly boasted that he seizes upon anything that offers possible financial benefit. Your editorial further says, "Some composers are convinced that publishers falsify their books so as to cheat the poor author out of his modest ten per cent. Needless to say, this is nonsense." No nonsense about it. It is an established fact with plenty of proof available. One music printer said in the writer's hearing that his instructions from a certain music publisher were to the effect that he should deliver more copies than the order called for. He was paid for the extra work, but the entry was made according to the order. Not much nonsense about that. Not all publishers are dishonest, nor are they all honest. It is useless to close our eyes to a horrible reality or to cry publicly "All's Well."

Yours truly, ANN DANIE.

#### Sutorius Office Enlarged.

Owing to her constantly increasing business, Mrs. Paul Sutorius, of 1 West Thirty-fourth street, New York, has removed her office to more spacious quarters in the same building, where she may now be found at Room 611 on the sixth floor.

#### Sellars Plays to 4,000.

Gatty Sellars, the English organist now touring America, last Sunday played his 180th recital at Topeka, Kan., before an audience of 4,000.

# ITALY'S OPERA DIRECTORY.

(From the Milan Corriere Dei Teatri.)


## SOPRANOS.

Adaberto, Ester, Chiavris (Udine) presso sig Ponc ni via Sacile 3. Fuori Porta Gemona.  
Agostinelli, Adelina, Londra, Hotel Cecil.  
Agostoni, Amalia, Milano, v. Carlo Goldoni 12.  
Alcardi, Mercedes, Modena, fuori P. Bologna 10 disponibile.

Alda, Frances, Paris, Avenue de la Bourdonnais 4.  
Alemanni, Maria, Santiago (Chili), teatro Municipale.  
Alessandrovich, M., Milano, viale Monza 66, disp.  
Alexina, Maria, Milano, Pensioni Bon ni.  
Alagarina, Erminia, Milano, v. Carlo Alberto 24, disp.  
Alcardi, Olga, Milano, v. F. Casati 17.  
Allegri, Elisa, Milano, v. Torino 51.  
Alloro, Aida, Roma, viale S. Sofia 66, villa Aida.  
Alma de Alma, New York, Sprinxst Saratoga 177.  
Anastasescu, Lelia, Milano, v. Dante 18, disp.  
Andrea, Caterina, Milano, v. Gentilino 15.  
Andreuccetti, Ida, San Geminiano (Toscana), disp.  
Andrusi, Perla, Milano, Hotel Excelsior.  
Angeloni, Rita, Firenze, v. P. Piana 11, disp.  
Appendin-Bravi, L., Locata Bergamasco, Villa propria.  
Arizzoni, Tosi, Milano, v. S. Andrea 3.  
Arnoldson, Sigrid, Francoforte sul Meno, poste reste.  
Auld, Gertrude, Milano, v. Giulini 6.  
Avezza, Maria, Buenos Aires, teatro Colon.  
Baldassarre, Giuseppe, Milano, v. Settembrini 46.  
Bay, Elena, Roma, v. S. Franc a Ripa 55, disp.  
Barberi, Lina, Milano, v. Passarella 7, disp.  
Bary, Giulia, Milano, Foro Bonaparte 42, disp.  
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 Tarassoff, Evelina, Pietroburgo, Kaznatscheiskaia 6-32.  
 Tarcanoff, Elena, Tifflia, Cyveduda 36.  
 Tarquini, Tarquinia, Londra, teatro Covent Garden.  
 Tassaroli, Giuletta, Milano, v. Pisacane 2.  
 Testa, Ada, Milano, Viale Vittoria 3.  
 Tetrizzini, Camp. E., Londra, teatro Covent Garden.  
 Tetrizzini, Luisa, in viaggio.  
 Tezza-Gallo, Nena, Porto Ceresio, disp.  
 Thecla, Maud, Milano, Victor Ug. 3, disp.  
 Tbrull Reinach, R., Milano, S. Maria Fulcorina.  
 Tici, Maddalena, Milano, Viale Romana 68, disp.  
 Timitz, Gilda, Milano, viale Monforte 4, disp.  
 Tognazzini, Tina, Milano, fermo posta.  
 Tomasi, Amina, Firenze, v. Scala 59, disp.  
 Tunninello, Ester, Rio Janeiro, teatro S. Pedro.  
 Toschi, Carmen, Milano, Bastioni P. Vittoria 2.  
 Tromben, Elisa, Milano, v. Mario Pagano 25.  
 Tuctan, Alice, Milano, v. Fratelli Bronzetti 11.  
 Turon, Emilia, Milano, corso Indipendenza 8.  
 Vaccari, Edvige, Milano, corso Buenos Aires 70.  
 Van Brant, Nadina, Parigi, 5 rue Villaret Joyeuse.  
 Valenti, Cesira, Milano.  
 Vanoli, Angelina, Milano, Viale Venezia 8, disp.  
 Vassallo, Bice, Milano, v. Felice Bellotti 15.  
 Vaneda, Steffanie, Cosenza, teatro.  
 Verri, Maria, Milano, v. Goito 2, disp.  
 Vicarino, Regina, Habana, teatro Payret.  
 Villani, Luisa, Milano.  
 Vink, Matie, Milano, corso Venezia 15.  
 Viscardi, Maria, Roma, Borgo Pio 177.  
 Warsawska, Giusep., Milano, Galleria de Cristoforis.  
 White, Carolina, Milano, Hotel Regina.  
 Zaccharini, Lina, Pietroburgo, Sala Polkine.  
 Zapolsha, Irene, Milano, v. Monterosa 14, disp.  
 Zanatta, Nella, Milano, corso Garibaldi 89.  
 Zawnor, Gemma, Milano, Piazza Risorgimento 3.  
 Zeballos, Maria, Milano, v. Bellotti 15.  
 Zeppilli, Alice, Monte Carlo, Villa de Pais.  
 Zotti, Rosina, Milano, v. Gafurio 8.  
 Zucchi, America, Assuncion (Paraguay), Alberdi 63.

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 Alasia, Tina, Firenze, Politeama Fiorentino.  
 Alvarez, Regina, Santiago (Chili), teatro Municipale.  
 Anitua, Fanny, Milano, corso Buenos Aires 47.  
 Azzali, Maria, Padova, teatro alla Rotonda.  
 Ballarin, Aida, Trieste, teatro alla Fenice.  
 Bencich, Antonietta, Milano, v. Benedetto Marcello 36.  
 Bergamasco, Ida, Pavia, Giuseppe Frank 3.  
 Bertzaoli, Giuseppina, Milano, v. Gaudenzio Ferrari 5.  
 Beinai, Andreina, Cosenza, teatro.  
 Berrettini, Irma, Milano, v. Bernardino Corio 6.  
 Berri, Nerina, Milano, fermo posta.  
 Berti-Cecchini, Anna, Genova, S. Martin 4324.  
 Bertoloni, Ida, Perugia, teatro Morlacchi.  
 Bertolucci, M. Pia, Lucca, v. S. Giusto 4.  
 Besanzoni, G., Roma, v. Scaccias 1.  
 Bianchi, Celestina, Milano, v. Brisa 11.  
 Blok, Valide, Odessa, Shukovskaia, 13.  
 Bona, Clelia, Milano, Andrea Doria 2.  
 Bonetti, Giuseppina, Bukarest, teatro.  
 Bosio, Amelia, Torino, v. Belfiore 86, disp.  
 Brinker, Berta, Milano, Viale Monforte 11.  
 Bruno, Elisa, Milano, P. Stazione Centrale 11.  
 Buisen, Luisa, Madrid, Conde de Aranda 51.  
 Buzzi, Carla, Milano, v. Revere 7.  
 Canovas, Enrica, Milano, v. G. Modena 30.  
 Carrara, Renata, Milano, v. Torino 10-12, disp.  
 Casazza, Elvira, Milano, v. P. da Cannobio 25.  
 Ceccherini, Matelda, Firenze, Politeama Fiorentino.  
 Ceresoli, Elvira, Roma, v. Crescenzo 9.  
 Cesaretti, Rosita, Milano, Hotel Agnello.  
 Classens, Maria, Bruxelles, Rue Flores 34.  
 Chiusoli, Ida, Bologna, Zamboni 25.  
 Colombo, Amalia, Milano, corso V. E. 8.  
 Colombini, Adelina, Napoli, fermo posta.  
 Concetti-Nelli, Gilda, Torino, v. Saluzzo 19, disp.  
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 Del Lungo, Laura, Milano, corso Buenos Aires 43.  
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 Donska, Zoe, Milano, c. Vitt. Em. 8, disp.

Donati, Elena, Piombino, 1 Rota 14, log. 12.  
 Fabbri, Guerrina, Milano, Piazzale Monforte 1.  
 Farelli-Bovi, Tina, Avana, Calle Aquila 113-121.  
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 Forlano, Luisa, Lecce, teatro.  
 Frabetti, Amelia, Bologna, S. Mamolo 39.  
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 Gallo, Angela, Milano, v. Moscati 8, disp.  
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 Garrone, Nelda, Lucca, v. Carmine 3.  
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 Giacomina, Giuseppina, Milano, v. Montebello 18.  
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 Goveni, Paolina, Kieff, Russia, poste restante.  
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 Guerrini, Virginia, Brescia.  
 Herrero, Dolores, Milano, v. Vincenzo Monti 54.  
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 Kosta, Marrugat B., Barcelona, v. Coddal 26.  
 Lakowska, Elvige, Lembrige, teatro Municipale.  
 Lavin De Casas, B., Faenza, teatro Comunale.  
 Leveron, Elvira, Londra, Covent Garden.  
 Linari, Nella, Firenze, v. delle Fornaci 16.  
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 Marchesini, Cloe, Milano, Viale Romana 66.  
 Marchi, Guglielmina, Milano, v. Stella 33 A.  
 Martinengo, Giulia, Milano, v. Spontini 9.  
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 Marini, Bice, Milano, v. Cerva 8.  
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 Marucco, Rosina, Milano, v. Pietro Colletta 6, disp.  
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 Molinari, Ninfa, Milano, v. Gaudenzio Ferrari 13.  
 Monti-Brunner, Lina, Milano, G. Modena 2.  
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 Principe, Teresa, Milano, Viale Monforte 4, disp.  
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 Righi-Tarugi, Aida, Milano, v. Fontana 12, p. Gennari.  
 Rodanne, Stefania, Milano, v. S. Paolo 7.  
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 Scarpa, Maria, Milano, Hotel Angioli, disp.  
 Supervia, Concetta, Milano, v. S. Pellico 8, p. Broglio.  
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 Albani, Carlo, Milano, v. Giulini 8.  
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 Baroni, Enrico, New York, Witmark agency, W. 37 St.  
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 Battain, Eugenio, New York, Gonfalom Hotel, W. 8th.  
 Bendinelli, Angelo, Livorno, Scala d'Azeglio 4.  
 Benevento, Enrico, Milano, Pensione Bonini.  
 Bergamini, Lamberto, Milano, Ristorante Lombardia.  
 Bergonzini, Giuseppe, Milano, S. Clemente 8.  
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 Borgatti, Giuseppe, Bologna, v. Toscana 3.  
 Borgatti Tassinari, R., Cento, v. Cremonino 44.  
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 Braglia, Alfredo, Terni, disp.  
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 Brunetti, Agostino, Buenos Aires, Calle Viamonte 1480.  
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 Colom, Francesco, Milano, Corso Indipendenza 9, d.  
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 Conti, Francesco, Milano, Corso Genova 20.  
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 Corti, Giuseppe, Milano, Viale Genova 12.  
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 Genzardi, Giovanni, Milano, v. G. Uberti 18.  
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 Granados, Francesco, Lisbona, teatro Coliseu.  
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 Grossi, Ugo, Milano, v. Guicciardini 11.  
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 Huarte, Emanuele, Firenze, v. S. Zanobi, 53.  
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 Ingar, Gerolamo, Milano, Corso Buenos Aires 61.  
 Isalberti, Silvano, Milano, v. Ruggero Bosovich 31.  
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 Inchausti, Enrico, Milano, Ciro Menotti, 7.  
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 Pistoia, Ernesto, Russia (Tournée).  
 Pintucci, Angelo, Milano, corso Buenos Aires 64.  
 Polverosi, Manfredi, Santiago (Chili), teatro Municipale.  
 Pozzo, José, Milano, Fermo Posta, disp.  
 Procacci, Alessandro, Russia, tournée Gonzales.  
 Prestifilippo, Giovanni, Milano, piazzale Monforte 3.  
 Punzo, Raffaele, Napoli, Strada S. Brigida 72.  
 Quarti, Ariodante, Milano, v. Spontini 12.  
 Quinto, Alfredo, Buenos Aires, teatro Vittoria.  
 Rambaldi, Giovanni, Milano, v. Guicciardini, 1 disp.  
 Rasmussen, Mario, Buenos Aires, Independencia.  
 Rastrelli, Ezio, Firenze, corso V. Eman. 105, disp.  
 Ravazzolo, Aless., Milano, v. Fiamma 3.  
 Recasens, Salvatore, Milano, corso Indipendenza 9, disp.  
 Reventos, Juan, Barcellona Deputacion 300.  
 Rocca, Antonio, Milano, Corso Genova 27.  
 Romeo, Antonino, Kieff, Consolato d'Italia.  
 Ramella, Alfredo, Pieve San Giacomo (Cremona).  
 Rosati, Ottorino, Roma, v. del Consolato 6, disp.  
 Rosanoff, Alessandro, Odessa, teatro Municipale.  
 Rosich, Giuseppe, Buenos Aires, disp.  
 Rossi, Mario, Milano, v. Olocati 17.  
 Rotondi, Giulio, Firenze, v. Brunetto Latini 7.  
 Sabatano, Salvatore, Milano, P. Venezia 2.  
 Sacchetti, Umberto, New York, 1425 Broadway.  
 Salbego, Vittorio, Macerata, teatro.  
 Saludas, Antonio, Milano, corso Buenos Aires 90.  
 Salvaneschi, Attilio, Buenos Aires, teatro Victorio.  
 Salvati, Salvatore, Milano, v. Borgogna 2.  
 Samolli, Luigi, In viaggio.  
 Santarelli, Quarto, Corfù, Comp. Santarelli.  
 Sarna, Matteo, Milano, v. C. Cantù 4, disp.  
 Sarcoli, Adolfo, Tokyo (Giappone) teatro Imperiale.  
 Scaffi, Maurizio, Milano, v. Manzoni 7.  
 Scalabrini, Alessandro (Verona), San Floriano.  
 Scampini, Augusto, Santiago (Chili), teatro Municipale.  
 Scarani, Agostino, Bologna, v. Toscana 124, disp.  
 Schiavazzi, Pietro, Firenze, Politeama Fiorentino.  
 Schipa, Tito, Trieste, teatro Fenice.  
 Secchi, Angelo, Milano, v. S. Maria Beltrade 1.  
 Serrano, Giovanni, Milano, v. Maddalena 13.  
 Signorini, Francesco, Roma, Federico Cesi, 72.  
 Silvestrini, Luigi, Brighella, disp.  
 Smirnoff, Dimitri, Parigi, Grand Hotel.  
 Steinmann, Nicodem, Varsavia, teatro Imperiale.  
 Sobinoff, Leonida, Mosca, Trerskaia 39 p. Persitz.  
 Sozzi, Piero, Roma, fermo posta.  
 Stanzani, Aldo, Bozzo o.  
 Strazza, Piero, Milano, v. Cernaia 7.  
 Steger, Taobada P., Pavia, Corso Vitt. Em. 56, disp.  
 Taccani, Giuseppe, Santiago (Chili), teatro Municipale.  
 Taliani, Edoardo, Milano, Paolo da Canobbio 6, disp.  
 Tedeschi, Alfredo, Milano, v. B. Marcello 99.  
 Teginini, Giovanni, Milano, corso XXII Marzo, 22.

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 Tinello, Alberto, Decollatura (Nicastro-Catanzaro).  
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 Tommasini, Gaetano, Milano, Sincino Merat, 10.  
 Trentini, Enrico, Bologna v. Gerusalemme 2, disp.  
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 Trugno, Francesco, Milano, v. Achille Mauri 6.  
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 Uberti, Giulio, Milano, corso Buenos Aires 1, disp.  
 Vaccari, Guido, Padova.  
 Valenza, Umberto, Milano, fermo posta, disp.  
 Valentini, Pio, Milano, v. Monte Rosa 14, disp.  
 Valiante, Ugo, Napoli, v. Marghera 36.  
 Valis, Giovanni, Barcellona, Calle Corte 480.  
 Ventura, Elvino, Milano, C. Morrone 2.  
 Venerandi, Pietro, Milano, v. S. B. Beltrade 1.  
 Viglicca, Adelchi, Genova, v. Palestro 13-2, disp.  
 Vignas, Francesco, Roma, v. Ulpiano 11.  
 Vita, Arturo, Term, teatro Comunale.  
 Vogliotti, Giuseppe, San Mauro Torinese.  
 Zaccari, Ivo, Milano, v. Melloni 18, disp.  
 Zaccchia, Nello, Borgo San Lorenzo (Toscana).  
 Zampieri, Gilmo, Milano, Corso Romana 11.  
 Zenatello, Giovanni, Verona.  
 Zanolli, Luigi, Milano, piazza P. Ferrari 4.  
 Zeni, Francesco, Genova, v. Assarotti 4-9.  
 Zerga, Giovanni, Milano, v. Rovello 3, disp.  
 Zerola, Nicola, Milano, v. Boccaccio 20.  
 Zinovieff, Leone, Milano, Hotel de la Ville.  
 Zoli, Mario, Rotterdam, teatro.  
 Zonghi, Alfredo, Tolentino, disp.  
 Zunino, Angelo, Padova, teatro della Rotonda.

BARITONES.

Achilli, Riccardo, Albiate Brianza.  
 Adrian, Lino, Milano, viale del Mille, 1, disp.  
 Aineto, Marino, Buenos Aires.  
 Ajani, Raul, Milano, v. Palermo 15.  
 Alberi, Cesare, Milano, Casella postale 744.  
 Albinolo, Giovanni, Milano, Porta Sempione 2.  
 Alvera, Virgilio, Milano, v. Milazzo 12, disp.  
 Amato, Pasquale, Buenos Aires, teatro Colon.  
 Anceschi, Aristide, Milano, v. G. Gaffurio 8.  
 Ancona, Mario, Firenze, v. Pier Capponi 3.  
 Andoya, Vittorio, Pietroburgo, Ekaterinskii Canal 80.  
 Antola, Angelo, Genova, v. Crimea 8-4.  
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 Aversano, Salvatore, Milano, v. S. Andrea, 3 disp.  
 Azzolini, Gaetano, Ferrara, Albergo Pellegrino.  
 Badini, Ernesto, Buenos Aires, teatro Colon.  
 Baldini, Giovanni, Pietroburgo, Sala Polkine.  
 Baldassari, Luigi, Milano, viale Vittoria 4.  
 Bang, Serbando, Milano, Corso Indipendenza, 25.  
 Banci, Ulpiano, Firenze, v. dell'Ariosto 8, disp.  
 Ballistini, Arminio, Milano, P. Andrea Doria 2, disp.  
 Barbieri, Amieto, Milano, v. P. da Cannobio 21, disp.  
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 Baretin, Isidoro, Valencia, teatro Principal.  
 Barrena, Pietro, Milano, v. Torchio 4, disp.  
 Bartelman, Alfredo, Londra, N. 234 Oakley Sqr., disp.  
 Battistini, Mattia, Milano, Hotel de la Ville.  
 Bellantoni, Giuseppe, Milano, v. Ciro Menotti 12.  
 Bellatti, Virgilio, Milano, v. S. Pietro all'Orto 6.  
 Belletti, Attilio, Milano, v. Paolo da Canobbio 6.  
 Belloni, Jago, Milano, corso Garibaldi 15, disp.  
 Benedetti, Oreste, S. Miniato (Toscana).  
 Benvenuto, Luigi, Milano, Casella 616, disp.  
 Bertagnolio, G. B., Milano, S. Pietro all'Orto 5.  
 Berti, Giuseppe, Milano, fermo posta.  
 Berriel, Enrico, Milano, v. Ariosto 34.

Bianchi, Ferretti C., Milano, v. Solferino 56.  
 Biancofiore, Filippo, Milano, v. Ciro Menotti 4.  
 Blanchart, Ramon, Milano, v. Tiraboschi 2.  
 Bonini, Antonio, Parma.  
 Bonini, Francesco, Milano, v. Vivaio 18.  
 Bordignon, Antonio, Padova, teatro della Rotonda.  
 Borriente, Carlo, Milano, v. Passarella 3, disp.  
 Brombara, Vittorio, Buenos Aires, teatro Colon.  
 Bugamelli, Pietro, Milano, Corso Magenta 56.  
 Calissi, Dante, Santanna (Lucca).  
 Campana, Ettore, New York, 1431-33 Broadway.  
 Campana, Luigi, Milano, v. Vetere 6.  
 Canali, Sante, Savigliano, teatro.  
 Colonna, Mario, Milano, v. S. Pietro all'Orto 23.  
 Canonica, Giuseppe, Parigi, teatro de la Gayte.  
 Capecci, Virgilio, Firenze, Ghirlandaio 57, disp.  
 Caronna, Ernesto, Londra, Opera House.  
 Carozzi, Ubaldo, Milano, v. V. Monti 56, disp.  
 Catini, Michele, Inghilterra, tournée Castellani.  
 Cecere, Nicola, Padova, teatro della Rotonda.  
 Challis, Benedetto, Milano, v. Napo Torriani 9.  
 Cigada, Francesco, Milano, v. Taddino 30.  
 Citterio, Emilio, Milano, v. Vitt. Colonna 25, disp.  
 Claverio, Gustavo, Milano, fermo posta.  
 Colombo, G. B., Tournée Castellano, Inghilterra.  
 Comune, Giovanni, Torino, v. S. Agostino, 17, disp.  
 Consoli, Nino, Lecce, teatro.  
 Constantini, Romano, Terni, teatro dal 16 Giugno.  
 Costa, Alfredo, Milano, Corso Concordia 10.  
 Cristalli, Carlo, Milano, v. Giulio Uberti 2.  
 Dadone, Bartolomeo, Milano, v. Felice Cavallotti 15.  
 Dalla Giacomina, A., Vicenza, Caffè Meridiana.  
 Danise, Giuseppe, Milano, fermo posta.  
 D'Arles, Silvio, Bassanello (Padova).  
 De Clara, Guglielmo, Milano, v. S. Bernardino 9.  
 De Ferran, Raffaele, Lecce, teatro dal 16 Giugno.  
 De Filippi, Ermanno, Trieste, Coroneo, 1.  
 De Gotzen, Vittorio, Lodi, v. Fissirago 19.  
 De Luca, Giuseppe, Buenos Aires, teatro Colon.  
 Della Casa, Multedo, Novi Ligure, Pietro Isola 25, disp.  
 De' Mareo, Edgardo, Lecce, teatro.  
 De Padova, Michele, Milano, vicolo Pattari 1.  
 De Paoli, Pilade, Milano, P. da Canobbio 6.  
 De Rossi, Celeste, Milano, viale Porta Nuova 4.  
 De Vecchi, Gino, Milano, v. Carlo Ravizza 15.  
 Emiliani, Mario, Milano, Piazza della Vetra 9.  
 Falanto, Mario, Manila, Fermo Posta.  
 Faticanti, Edoardo, Buenos Aires, teatro Coliseo.  
 Favaron, Pietro, Buenos Aires, Carlos Pellegrini 693.  
 Ferrari, Giuseppe, Cremona, corso Garibaldi 75.  
 Ferretti, Paolo, Milano, v. Luigi Canonica 109.  
 Federici, Francesco, Arcore (Brianza).  
 Filippini, Paolo, Milano, viale Lombardia 68, disp.  
 Foggi, Ettore, Firenze, v. Faenza 13.  
 Formichi, Cesare, Milano, Hotel Corso.  
 Fossati, Ettore, Como, v. Milano 135, disp.  
 Fossetta, Nicolò, Venezia, S. Martin 135.  
 Fonta, Pietro, Milano, v. Ciro Menotti 7.  
 Fran, Giorgio, Milano, v. XXII Marzo 16, disp.  
 Galeffi, Carlo, Roma, v. Margutta 53.  
 Galeotti, Oddo, Roma, Federico Cesi 21.  
 Gallerani, Canuto, Milano, v. S. Gregorio 4, disp.  
 Gandolfi, Alfredo, Chieti, teatro.  
 Garcia, Claudio, Milano, piazza Duomo 22, disp.  
 Garuffi, Carlo, Roma, v. Balbo 14, disp.  
 Giarini, Giuseppe, Mogliano Veneto, disp.  
 Giorda, Valentino, Trieste, teatro Fenice.  
 Giraldoni, Eugenio, Riffredi, Villa Propria.  
 Govoni, Marcello, Milano, v. Plinio 8.  
 Gozzi, Domenico, Milano, viale Ticinese 5, disp.  
 Grandini, Edmondo, Genova, v. Borgoratti 47 A.  
 Granucci, Enrico, Roma, teatro Adriano.  
 Greggio, Sante, Bologna, Riva Reno 60, disp.  
 Gregotti, Umberto, Novara, Corso Cavallotti 13, disp.  
 Gubiani, Mario, Roma, v. Salaria 63.

Kaschmanin, Giusep., Milano, v. Spiga 15.  
 Kaplick, Mas, Milano, corso P. Vittoria 52.  
 Janni, Roberto, Teramo, teatro Comunale 4 luglio.  
 Innocenti, Armando, Firenze, fermo posta.  
 Laffi, Antonio, Roma, v. S. Franc. a Ripa 55, disp.  
 La Puma, Giuseppe, Milano, v. Felice Bellotti 8.  
 Lavarello, Ernesto, Bologna, S. Stevano 43, disp.  
 Longega, Giovanni, Milano, Hotel Minerva.  
 Luci, Torquato, Milano, fermo posta.  
 Lunardi, Ottorino, Speriziano p. Arcade Treviso.  
 Lussardi, Gino, Buenos Aires, teatro Colon.  
 Maero, Giuseppe, Foggia, teatro Dauno.  
 Mari-Cavalieri, Fil., Comacchio, disp.  
 Marri, Giulio, Corfu, Comp. Castellano.  
 Martinez, Bisball., Napoli, Cinquesanti 17, disp.  
 Martellato, Aless., Trieste, teatro Fenice.  
 Marturano, Ugo, Milano, v. Stella 17.  
 Marziali, Carlo, Milano, Casella 380, disp.  
 Mascaregnas, Alfr., Corfu, Comp. Castellano.  
 Mazzoleni, Luigi, Bergamo, Porta Dipinta 20.  
 Meroni, Renato, Blevio (Como), disp.  
 Micheli, Umberto, Milano, fermo posta.  
 Mieli, Oreste, Milano, Corso Buenos Aires 20.  
 Minolfi, Renzo, Buenos Aires, teatro Coliseo.  
 Myers, Irvin, New York, 138 East 40th St.  
 Modesti, Alessandro, Novara, v. Cattaneo 1, disp.  
 Montanelli, Giusep., Faenza, teatro Comunale.  
 Montesanto, Luigi, Firenze, Politeama Fiorentino.  
 Morro, Mattia, Milano, corso Sempione 121.  
 Nani, Enrico, Milano, v. Carlo Puerio 3.  
 Nava, Agostino, Quatalla, disp.  
 Neri, Almerigo, Rifredi, v. Vittorio Eman. 293.  
 Nelmarher, Arnaldo, Milano, v. Malghiera 10.  
 Nicoletti, Francesco, Milano, Corso S. Celso 15.  
 Nicolichia, Edoardo, Milano, v. San Paolo 20.  
 Nistri, Giuseppe, Lisbona, teatro Coliseo.  
 Novelli, Giovanni, Milano, Piazza Beccaria 15.  
 Oliva, Agostino, Bukarest, teatro Lirico.  
 Omodei, Ercole, Milano, c. XXII Marzo 20.  
 Ojampere, Abramo, Helsingfors.  
 Palevic, Mariano, Milano, Corso V. Eman. 8.  
 Passuello, Amerigo, Milano, v. Manzoni 10, p. Leonard.  
 Pacini, Adolfo, Roma, v. Palestro 49.  
 Parigi, Galileo, Milano, v. Raffaello Sanzio 14.  
 Parvia, Taurino, Saronno, Villa propria.  
 Patino, Ciro, Milano, v. G. Uberti 5.  
 Picasso, Giuglio Ces., Buenos Aires, Calle Corrientes 175.  
 Pignataro, Enrico, Milano, v. Adige 3.  
 Pirrone, Antonio, Milano, corso Romana 55, disp.  
 Pla, Ramon, Barcellona, Porticos, S. José D.

Polese, Giovanni, Alzate p. Dobiate villa propria.  
 Pravedoni, Ernesto, Milano, piazza Monforte 3, disp.  
 Predolini, Gismondo, Venezia, S. Marco 745, disp.  
 Puliti, Giorgio, Cosenza, teatro.  
 Quercia, Tulio, Milano, v. Andrea Appiani 8.  
 Rasponi, Romano, Buenos Aires, teatro Colon.  
 Rebonato, Gaetano, Milano, viale Romana 46, disp.  
 Reschiglian, Vincenzo, Milano, v. Bollo 1.  
 Rimini, Giacomo, Buenos Aires, teatro Victoria.  
 Rizzardo Da Fer., Ferrara, v. Cammello 43.  
 Robino, Costantino, Milano, v. Washington 55, disp.  
 Roggio, Enrico, Siracusa, teatro Massimo.  
 Romano, Virgilio, Londra, Covent Garden.  
 Romboli, Arturo, Empoli.  
 Rossi di Castelnuov., Milano, Morino delle Armi 31 disp.  
 Rossi, Anafesto, Milano, Hotel Vittoria.  
 Roussel, Mario, Milano, v. C. Goldoni 88.  
 Sammarco, Mario, Londra, teatro Covent Garden.  
 Santolini, Armando, Milano, v. Chiaravalle 6.  
 Sarmiento, Emanuele, Roma, v. del Quirinale 21.  
 Semper, Costantino, Milano, Circolo Filologico, disp.  
 Sbisà, Gino, Firenze, v. Calimara 2, disp.  
 Scafa, Ciro, Milano, S. Pietro all'Orto 24, disp.  
 Sciagnin, Alessandro, Mosca, Granatun perculo K. 6.  
 Scandiani, Angelo, Milano, v. Andegari, 12.  
 Scifoni, Roberto, Milano, P. Stocorno 2.  
 Segura Tallien, José, Cittiglio (Como), Villa Visconti.  
 Serrano Palma, R., Milano, H. Monaco, P. Vetere 3 disp.  
 Sidney, Falero, Milano, v. Mario Pagano 44.  
 Silvestri, Carlo, Milano, Chiossetto 8, disp.  
 Soley, Alessio, Vicenza, teatro Eretenio.  
 Silvetti, Luigi, Roma, Borgo S. Angelo 120.  
 Stabile, Mariano, Palermo, v. XX Settembre 26.  
 Stracciari, Riccardo, Buenos Aires, teatro Coliseo.  
 Tasini, Colombo, Milano, Tommaso Grossi 7.  
 Tavanzi, Corrado, Milano, corso Indipendenza 5.  
 Tegani, Riccardo, Milano, Foro Bonaparte 32.  
 Tucianschi, Gregorio, Milano, V. Carlo Alberto 2, disp.  
 Titta, Ruffo, Roma, v. Po 21.  
 Tedesco, Luigi, Castellam di Stabia, Cantiere 69, disp.  
 Valle, Areste, Bologna, piazza 8 agosto 5, disp.  
 Vail, Madio, Tournée Castellano (Inghilterra).  
 Viale, Aurelio, Milano, C. Indipendenza 19, disp.  
 Viglione, Borghese, Milano, v. Durini 6, presso Conti.  
 Vinci, Salvatore, Milano, v. Guicciardini 10.  
 Zan, Nicola, Milano, v. S. Gregorio 6, disp.  
 Zani, Dario, Milano, v. Verze 4, disp.  
 Zonzini, Giuseppe, B. Aires, Calle Rivavavia 2277.  
 Zuffo, Mimo, Vicenza, teatro Eretenio.  
 Webster-Robinson, Londra, w. Edgeware Road 395.

## BASSOS.

Alfieri, Antonio, Acqui, teatro dal 3 Luglio.  
 Altamirano, Trinidad, in viaggio.  
 Alfredi, A. Kaufmann, Milano, v. Manzoni 7, p. Cook.  
 Argentini, Paolo, Santiago (Chili), teatro Municipale.  
 Autori, Fernando, Milano, corso Buenos Aires 47 B.  
 Bagagiolo, Erachto, Venezia, fermo posta, disp.  
 Bajerlini, Valeriano, Varavia, Bednarsk 23.  
 Baldelli, Mariano, Firenze, v. Ginori 21.  
 Banti, Ottavio, Milano, v. Gustavo Modena 14.  
 Bardì, Giovanni, Milano, v. Petrella 14.  
 Bechini, Quintilio, Milano, v. Stella 1, disp.  
 Becucci, Silvio, Milano, v. Solferino 42.  
 Benazzo, Liani, Ern., Milano, Hotel Agnello, disp.  
 Berardi, Berardo, Perugia Tavernelli.  
 Bettoni, Vincenzo, Buenos Aires, teatro Colon.  
 Brilli, Pietro, Milano, v. Trotter 4.  
 Brondi, Alfredo, Ferrara, v. Lucchesi 12.  
 Bruschi, Tito, Borgo, San Donnino, teatro.  
 Cacialli, Guido, Torre Del Lago (Toscana), disp.  
 Cannetti, Ugo, Milano, v. Speronari 6.  
 Capitello, Giuseppe, Roma, teatro Adriano.  
 Carnevali, Abele, Bologna, v. Mentana 9, disp.  
 Carozzi, Oreste, Milano, v. Borghetto 3.  
 Cassia, Vincenzo, Ragusa, teatro.  
 Ceppo, Antonio, Milano, v. Lanzone 22, disp.  
 Cerri, Amedeo, Milano, fermo posta.  
 Cesari, Ignazio, Milano, v. B. Eustacchio 52.  
 Cirino, Giulio, Buenos Aires, teatro Coliseo.  
 Ciancaleoni, Romolo, Milano, v. S. Pietro all'Orto 16.  
 Conforti, Antonio, Milano, v. P. Castaldi 33, disp.  
 Contini, Lodovico, Pilastrello (Parma).  
 Cucini, Alfredo, Milano, fermo posta.  
 Curci, Gennaro, Trieste, teatro Fenice.  
 Dadò, Augusto, Milano, v. Verziere 7.  
 De Angelis, Nazz., Buenos Aires, teatro Colon.  
 De-Grazia, Giuseppe, Londra, London Opera House.  
 Dentale, Teofilo, Santiago (Chili), teatro Municipale.  
 Didur, Adamo, Milano, Vicolo S. Margherita 1.  
 Di Giulio, Salvatore, Milano, v. Gaudenzio Ferrari 1.  
 Donaggio, Luciano, Milano, v. Verziere 12 (trattoria).  
 Fabbri-Boesmi, Fr., Milano, v. Plinio 12.  
 Ferraioli, Luigi, Milano, v. Felice Casati 15, disp.  
 Ferroni, Luigi, Firenze, F. P. S. Nicolo v. Margher.  
 Fiore, Michele, Lecce, dal 9 Giugno.  
 Fioretti, Giorgio, Padova, Seminario Vecchio 3, disp.  
 Formentin, Vittorio, Milano, P. Carmine 8-10.  
 Fossati, Antonio, Novi Ligure, v. Gagliuffo 2, disp.  
 Freilas, Ottone, Milano, Casella Postale 498.  
 Galli, Amleto, Firenze, Politeama Fiorentino.

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 Garavaglia, Egidio, Milano, v. Vincenzo Bellotti 4.  
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 Gualtieri, Giuseppe, Cosenza, teatro Comunale.  
 Julio, Vittorio, Milano, vicolo Beccaria 4.  
 Languasco, Filippo, Casalmottorato, dal Giugno.  
 Lanzoni, Agostino, Bologna, piazza Porta Maggiore.  
 Lombardi, Orinto, Milano, v. P. Castaldi 25, disp.  
 Lucenti, Luigi, Milano, v. Petrella 24.  
 Luppi, Oreste, Cesenatico, Villino Rosina.  
 Ludikar, Paolo, Praga, Palachst 3 (Austria Bohemia).  
 Makaroff, Georgio, Pietroburgo, teatro Imperiale.  
 Malatesta, Pompilio, Londra, teatro Covent Garden.  
 Manfrini, Luigi, Milano, fermo posta.  
 Mugini, Carlo, Milano, v. Cerva 35, disp.  
 Mansueto, Gaudio, Genova, Francesco pozzo 9, rosso.  
 Mardonez, Giuseppe, Bribiesca (Burgos), Spagna.  
 Martino, Giovanni, Milano, S. Pietro all'Orto 16.  
 Mariasses, Eugenio, Milano, v. S. Paolo 6.  
 Marucci, Pasquale, Milano, v. Soncino Merati 10, disp.  
 Massia, Emanuele, Valencia (Spagna), C. Sagunto 65.  
 Masini Pieralli, Ang., Buenos Aires, teatro Colon.  
 Manceri, Artidoro, Bukarest, teatro Lirico.  
 Matania, Francesco, London, 47, Sutherland avenue.  
 Medosi, Medardo, Firenze, v. Fornacci 16.  
 Miller, Enrico, Roma, teatro Adriano.  
 Molinari, Enrico, Macerata, t. Lauro Rossi, 26 Mag.  
 Montico, Tebaldo, Padova, t. della Rotonda.  
 Mossocci, Sigismon., Milano, fermo posta.  
 Navarini, Francesco, Rossano (Veneto).  
 Nicoletti-Kormann, Milano, corso S. Celso 13.  
 O'Shanshy, Bernardo, In viaggio.  
 Pascaldì, Ercole, Milano, c. Vitt. Eman. 8, disp.  
 Pineiro, Mario, Roma, fermo posta.  
 Pozzi, Vittorio, Milano, v. C. Correnti 23, disp.  
 Preve, Cesare, Milano, corso XXII Marzo 25.  
 Queirolo, Silvio, Milano v. Spontini 12.  
 Quinzi-Taperi, G., Roma, v. Vittoria 10.  
 Ricceri, Angelo, Roma, Viale del Re 3.  
 Richards, Percy, Berlino, Poste restante.  
 Rizzo, Santelia, A., Milano, v. Orti 10, disp.  
 Rossato, Luigi, Casternuovo (Veneto).  
 Rossi, Giulio, Milano, Corso Vitt. Eman. 8.  
 Rossini, Carlo, Milano, Bastioni, P. Genova 11.  
 Rossi-Serra, Ildeb., Milano, Pietra Calvi, 2, disp.  
 Rusconi, Francesco, Buenos Aires t. Colon.  
 Sabellico, Antonio, Milano, v. Dogana 2.  
 Santella, Vincenzo, Napoli, disp.  
 Sartori, Carlo, Milano, Fermo posta, disp.  
 Savoldelli, Giuseppe, Milano, Viale Volta 2, dal sett.  
 Scolaro, Domenico, Milano, v. Cannobbio 20, disp.  
 Sesona, Emilio, Milano, v. Monte Napoleone 27.  
 Silvestri, Nino, Atene, Compagnia Labruna.  
 Sobani, Francesco, Milano, v. P. Sottocorno 58, disp.  
 Soggi, Giuseppe, Milano, corso Venezia 37.  
 Spada, Enrico, Asola (Mantova).  
 Spoto, Mario, Milano, v. Taddino 1.  
 Stefani, Guido, Milano, corso Romana 53, disp.  
 Stefani-Valentini, E., Napoli, teatro Bellini.  
 Tansini, Giovanni, Milano, fermo posta.  
 Thos, Castantino, Milano, v. Lentasio 9.  
 Tisci-Rubini, Gius., Buenos Aires, teatro Victoria.  
 Toledo, Federico, Napoli, Ponte di Chiaia 95, disp.  
 Tondini, Cesaro, Ryo Janeiro, teatro S. Pedro.  
 Torres De Luna, José, Milano, v. S. Pell'ico 7, p. Deliliers.  
 Travaglini, Baldo, Milano, viale Romana 68, disp.  
 Vaccari, Saverino, Milano, Ristorante delle Ore.  
 Vannuccini, Enrico, Firenze, Piazza S. Croce 24.  
 Venturini, Alfredo, Firenze, Politeama Fiorentino.  
 Villani, Orazio, Milano, v. Torchio 14, disp.  
 Viola, Vincenzo, New York, 1431-33 Broadway.  
 Vittori, Achille, Tournée Castellana, Inghilterra.  
 Walter, Carlo, Santiago (Chili), teatro Municipale.  
 Zoni, Angelo, Venezia, S. Lio 5417.  
 Zavroski, Sigismundo, Milano, Hotel Vittoria.

## BUFFO BASSOS.

Baldelli, Antonio, Parigi, Avenue Kleber 84.  
 Barberia, Tommaso, Milanino (Cusano), Viale dei Tigli.  
 Barocchi, Raffaele, Milano, v. S. Giovanni sul Muro 12.  
 Bordogni, Pietro, Cozzanigo (Bergamo).  
 Bortolomasi, Franc., Bologna, Viale Aldini, 2.  
 Braidotti, Vittorio, Villa Voltana di Lugo.  
 Capurro, Alberto, Solferino (Mantova).  
 Ceccarelli, Ubaldo, Londra, Covent Garden.  
 Checchini, Fort., Milano, v. Verziere 10.  
 Coletti, Eugenio, Madias (Indie), Posta restante.  
 Cremona, Giuseppe, Buenos Aires, Calle Uruguay, 285.  
 De Bernardi, Giuseppe, Sestri Ponente, teatro.  
 Lo Giudice, Pietro, Milano, v. Luciano Manara 18.  
 Paterna, Concetto, Buenos Aires, teatro Colon.  
 Petrucci, Pasquale, Milano, Bernardino Corio 8.  
 Pini-Corsi, Antonio, Milano, Daniele Crespi 2.  
 Rossi, Carlo, Milano, viale Vittoria 16, disp.  
 Talamanca, Franc., Milano, v. Archimede 41.  
 Tamanti, Roberto, Padova, teatro della Rotonda.  
 Tavecchia, Luigi, Milano, v. Nerino 10.  
 Trevisan, Vittorio, Venezia, S. Severo, Palazzo Tozzi.  
 Viganò, Guido, Milano, v. Orti 10.

## CONDUCTORS.

Abbate, Gennaro, Milano, v. Ciro Menotti 5.  
 Acerbi, Domenico, Venezia.  
 Alaleona, Domenico, Roma, v. Flavia 112.  
 Aldrovandi, Wando, Milano, v. Spiga 31.  
 Allen, Paolo, Firenze, viale Principe Amedeo 26.  
 Alvisi, Adolfo, Bologna, v. Toscana 50.  
 Amico-Roxas, Emilio S., Cataldo (Caltanissetta).  
 Andreoli, Cajo, Roma, teatro Adriano.  
 Angelini, Giuseppe, New York, 37 West 60th Street.  
 Anselmi, Oscar, Milano, Vincenzo Monti 46.  
 Aragona, Pignatelli, Napoli, fermo posta, disp.  
 Armani, Giacomo, Milano, viale P. Vittoria 16.  
 Assanti, Roberto, Roma, v. delle Finanze 6.  
 Avena, Renato, Milano, S. Eufemia 16.  
 Barbieri, Amedeo, Modena, v. Alloro.  
 Battaglia, Francesco, Fiume, Piazza Calvario, disp.  
 Bavagnoli, Gaetano, Milano, v. Boccaccio 31.  
 Bavagnoli, Manlio, Milano, Boccaccio 31.  
 Bellucci, Paolo, Bologna, v. Farini 15.  
 Benvenuti, Ugo, New York, Sprinset Saratoga 177.  
 Bianchi, Renzo, Trieste, teatro Fenice.  
 Bianchi, Orazio, Roma, v. Leonina 71, disp.  
 Binetti, Giovanni, Milano, Vicolo Bramante 44.  
 Biondi, Antonio, Milano, S. Radegonda p. Tavernari.  
 Boniccioli, Riccardo, Milano, S. Pietro in Gessate 28, disp.  
 Bossi, Renzo, Camerlata (Como).  
 Bovi, Arturo, Habana, Calle Aquila 113-121.  
 Bruno, Bruni, Firenze, v. del Mugnone 12.  
 Bucceri, Gianni, Milano, v. Ciro Menotti 12, disp.  
 Bucci, Gian Franc., Milano, piazza Cesare Beccaria 13.  
 Calamosca, Giuseppe, Ravenna, v. Antica Scala.  
 Calosi, Enrico, Empoli.  
 Camilieri, Lorenzo, Milano, Hotel Agnello.  
 Campanini, Cleofonte, Londra, teatro Covent Garden.  
 Capasso, Paolo, Torino, v. delle Rocce 49, disp.  
 Carcano, Antenore, In viaggio.  
 Cavellieri, Ciro, Milano, v. Sala 7, disp.  
 Cecchi, Vittorio, Milano, v. L. Settala 6.  
 Cerchia, Achille, Milano, v. S. Giorgio 4.  
 Chelieschi, Guido, Firenze, v. S. Nicola 18.  
 Cimini, Pietro, Milano.  
 Clardestini, Cesare, Bergamo, v. S. Tommaso 43.  
 Clerici, Alfredo, Milano, Corso S. Celso 21.  
 Colucci, Giovanni, Firenze, Politeama Fiorentino.  
 Consoli, Achille, Buenos Ayres, teatro Victoria.  
 Coppola, Piero, Milano, Corso Buenos Aires 1.  
 Corrado, Achille, Trento, Teatro Maffei.  
 Coscina, Alfredo, Palermo, Lincoln 39.  
 Coscina, Giuseppe, Messina, v. G. Natoli, disp.  
 De Angelis, Teofilo, Roma, v. Cavour 221, disp.  
 De Angelis, Arturo, Buenos Aires, teatro Victoria.  
 De Cristoforo, Alb., Milano, v. Giovanni Raiberti, 2.  
 Deliliers, Filippo, Milano, Castel Morone 12.  
 De Luca, Gius. Mari, Napoli.

Dall'Acqua, Augusto, Pavia.  
 De Macchi, Clemente, Parigi, Rue Sarpe 11.  
 Donizetti, Alfredo, Rosario.  
 Drigo, Riccardo, Padova, v. G. Barbarigo 3.  
 Ermani, Gustavo, Milano, v. Durini 34.  
 Escudo Saragoz, F., Trieste, v. Fabbri, 10.  
 Falconi, Giulio, Faenza, teatro Comunale.  
 Farinelli, Guido, Milano, v. S. Pietro all'Orto 24.  
 Fasano, Umberto, Milano, Corso XXII Marzo 24.  
 Ferrari, Angelo, Vicenza, teatro Eretenio.  
 Ferrari, Rodolfo, Sasso (Bologna).  
 Ferrer, Amedeo, Milano, v. P. da Cannobbio 20.  
 Franchetti, Aldo, Milano, v. P. da Cannobbio 18, disp.  
 Franchi, Martino, Brescia, v. Marsala 2.  
 Francini, Roberto, New York, The Rockingham 1744.  
 Fratini, Giovanni, Milano, corso Buenos Aires, 56.  
 Fratti, Ugo, Milano, v. Vincenzo Monti 50.  
 Gallo, Antonio, Milano, v. Manzoni 21.  
 Garibotti, Francesco, Milano, v. Melloni 16.  
 Giannetti, Giovanni, Chieti, teatro.  
 G. G. Gianolio, Monza, piazza Garibaldi 2, disp.  
 Gilardi, P., San Remo, corso Garibaldi 52.  
 Giori, Alfredo, Milano, v. Giacomo Watt 16, disp.  
 Gentili, Salvatore, Milano, S. Damiano 6.  
 Golisciani, Gino, Milano, v. San Paolo 8.  
 Gonzaga, Rodolfo, Sanguinetto (Verona).  
 Gonzales, Giovanni, Milano, v. Lupetta 8.  
 Gualandi-Gamberini, Milano, v. Settembrini 39.  
 Guarnieri, Antonio, Milano, v. G. Pallavicini 25.  
 Guerrieri, Fulgenzio, Ancona, v. Le Comune 18.  
 Guillaume, Mario, Torino, v. Saluzzo, 44.  
 Gui, Vittorio, Roma, v. Germanico 101.  
 Granelli, Edoardo, Pietroburgo, Fontanka 52-leg. 24.  
 Jacchia, Agide, Milano, v. Gustavo Modena 31.  
 Kost, Ezio, Roma, v. Arco Bianchi 8.  
 Laide, Enrico, New Orleans, S. T. 721 St. Charles.  
 Landi, Lamberto, Lucca, disp.  
 La Rotella, P., Lecce, teatro.  
 Lessi, Francesco, Terni, teatro Comunale.  
 Limenta, Fernando, Milano, F. Bonaparte, 38.  
 Lombardi, Vincenzo, Firenze, v. Cavour 39.  
 Maffezzoli, Napoleone, Milano, v. Felice Cavallotti, 4.  
 Magavero, Ernesto, Milano, Hotel Marconi.  
 Malaspina, Pasquale, Milano, v. Circo Simonetta 5, disp.  
 Mancinelli, Luigi, Meina, Villa propria.  
 Manara, Filippo, Trieste, v. Carducci 28.  
 Marino, Giacomo, Milano, corso S. Celso 36.  
 Marinuzzi, Gino, Santiago (Chili), teatro Municipale.  
 Martino, Alfredo, Santiago (Chili), teatro Municipale.  
 Mascagni, Pietro, Roma, v. Po 20.  
 Messina, Salvatore, Milano, Corso Indipendenza 15.  
 Mascheroni, Edoardo, Ghirla (Valgana).  
 Miller, Selden, Filadelfia, 312 S. 10th Street.  
 Mingardi, Vittorio, Milano, Teatro Scala.  
 Molaioli, Lorenzo, Buenos Aires, Teatro Colon.

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Montanari, Alberti, Nervi, v. Buriano 9.  
 Moltrasio, Ben., Bergamo, S. Alessandro, disp.  
 Moranzoni, Roberto, Varese, v. Gaglianella 11.  
 Moscarola, Giovanni, Milano, v. Guicciardini 10.  
 Mugnone, Leopoldo, Firenze, Fossombrone, 8.  
 Murgi, Gino, Ancona, v. Terenzio Frediano 1-H.  
 Mule, Giuseppe, Palermo, v. Orologio 29, disp.  
 Murino, Francesco, Rio Janeiro, teatro.  
 Nini Bellucci, Icilio, Milano, v. Canova 1, disp.  
 Paladino, Federico, Malta (Casino), Crimea.  
 Pais, Giuseppe, Milano, v. Lentasio 9.  
 Pesante, Luigi, Sansevero (Foggia).  
 Pettinella, Riccardo, Milano, viale Monforte 10, disp.  
 Piergilli, Silvio, Roma, v. Firenze 25.  
 Podestà, Giuseppe, Parma.  
 Poggi, Augusto, Milano, C. Goldoni 23.  
 Polacco, Giorgio, Milano, v. V. Ariosto 10.  
 Polzinetti, Guglielmo, Milano, fermo posta.  
 Pomé, Alessandro, Montecarlo.  
 Puccetti, Gino, Valencia, teatro Principale.  
 Rodini-Tedeschi, Piacenza.  
 Ranieri, Enrico, Manila, teatro Zorilla.  
 Ricci, Pompeo, Milano, v. F. Sforza 41, disp.

Ricci, Virgilio, Milano, v. Melzo 11.  
 Romano, Enrico, Milano, v. Agnello 6.  
 Romeo, Enrico, Milano, Corso Concordia 10.  
 Rubino, Giuseppe, Milano, v. Bergamini 1.  
 Russo, Fortunato, Milano, v. P. da Cannobbio 11.  
 Sava, Pasquale, Messina, v. Ghibellina 29.  
 Santerini, Santerino, Milano, v. G. Modena 22, disp.  
 Santini, Enrico, Cairo, Cassetta, postale 446.  
 Santini, Gabriele, Milano, v. Guicciardini 11.  
 Santonocito, Santo, Milano, v. P. Castaldi 17, disp.  
 Sartorio, Giovanni, Terni, teatro Comunale.  
 Scognamiglio, G., Napoli.  
 Schiavoni, Arnaldo, In viaggio.  
 Schneider, Carlo, Milano, v. Achille Mauri 4.  
 Sebastiani, Ernesto, Roma, teatro Adriano.  
 Serafin, Tullio, Milano, v. Ariosto 22.  
 Sigismondo, Arturo, Milano, Viale Abruzzi 55.  
 Soffritti, Paride, Buenos Aires, teatro Colon.  
 Solari, Luigi, Milano, v. F. Cavallotti 2, disp.  
 Somma, Guglielmo, Milano, v. Cappuccino 2.  
 Soriente, Guglielmo, Milano, v. Daniele Crespi 4.  
 Spetrino, Francesco, Gorla 1 Villa Angelica.  
 Sturani, Giuseppe, Bologna, v. Maggiore 18.

Sturani, Pier Cesare, Bologna, v. Maggiore 18.  
 Tanara, Ferdinando, Milano, S. Maria Valle 7.  
 Tansini, Ugo, Reggio Emilia, teatro.  
 Titta, Ettore, Milano, v. Guicciardini 1.  
 Terragnuolo Raff., Milano, Viale Monza 66.  
 Tevini, Saverio, Milano, Viale Monforte 33.  
 Toscanini, Arturo, Buenos Aires, teatro Colon.  
 Trebbi, Luigi, Milano, Gorani 5.  
 Vallini, Pietro, Milano, v. Mantova, 2.  
 Vela, Melchiorre, Crescenzago, villa propria.  
 Vigna, Arturo, Milano, v. Leopardi 24.  
 Virgili, Ezio, Roma, teatro Quirino.  
 Visconti Di Modron., Milano, v. Carducci 30.  
 Vitale, Alfonso, Ragusa (Sicilia).  
 Vitale, Edoardo, Roma, Flavio Massimo, 72.  
 Vitone, D'Arienzo, V., Milano, v. Ciovasso 1.  
 Voghera, Tullio, Stoccolma, Teatro Reale.  
 Zanetti, Ubaldo, Milano, P. Verri 20.  
 Zaniboni, Armando, Pietroburgo, Angliiski, prospekt 30.  
 Zenoni, Baldi, Venezia, Fondamenta Misericordia.  
 Zuccani, Giovanni, Milano, Fratelli Ruffini 9.  
 Zuccoli, Guido, Milano, v. Washington 5.  
 Zucchi, Roberto, Milano, v. Mauro Macchi 2.

## THE MYSTIC NUMBER SEVEN.

Lillian Nordica Claims That It Contains the Secret of Success.

Seven is Madame Nordica's mascot, according to an interview recently given by the great singer, who admits that her one and only superstition dwells in that magic number.

Madame Nordica claims that every happy and fortuitous circumstance in her life has hinged on the number seven. For instance, her first public appearance was made in church on Sunday, the seventh day of the week, which happened to fall on the seventh day of the seventh month, and when, to complete the mystic chain, the embryo singer had but seven years to her credit.

"My mother," says Madame Nordica, "chose for me a name containing seven letters, as she spelled it, and as I do—Lillian. When I came to choose for myself an operatic last name, I told my singing teacher I wanted to retain my first name and get a second as nearly like my family name of Norton as possible, but containing seven letters and ending with 'a,' as at that time it was considered proper for all operatic artists to adopt names with an Italian or French ending. He submitted 'Nordica,' and as that I have been known ever since. Oddly enough, my husband's signature—G. W. Young—also con-

tains seven letters. My manager, Frederic Shipman, has seven letters in his last name. He has four artists under his direction next season—David Bispham, who has seven letters in his last name; Mary Hallock, the pianist, who has seven in hers; Frances Olda, who has seven in her first name, and myself, with seven in both first and last. William Morse Rummel, the violinist, who is to accompany me next season, has seven letters in his first name, while my accompanist and secretary, Romaine Simmons, has seven in each of his names.

"I have found," continued Madame Nordica, "that many of the most important events in my life occurred on the seventh day of the month, and that the years ending in seven—1877, 1887 and 1907—were among the most important of my musical career. All of this has so interested me in the number seven that I have accumulated a lot of data about it. Here are a few of the sevens:

There are seven days in the week.

It took seven years for King Solomon to complete his temple to the Most High.

Rome was built on seven hills.

Solomon had seven hundred wives.

Elisha commanded Naaman to bathe seven times in the River Jordan.

The seventh is the Giants' lucky inning.

The seventh son of a seventh son is considered lucky.

There are seven principal planets.

There is a seventh heaven of delight.

There are seven precious metals.

Seven notes in the musical scale.

Seven colors of the rainbow.

Seven cardinal virtues.

Seven geological ages.

Seven arts.

Seven ages of man.

Seven times ten years is the natural period of life.

The moon changes its phases every seven days.

"So you see," concluded Madame Nordica, "I am not the only one who believes in seven."

When Mr. Shipman was asked if he agreed with the diva regarding the Spell of Seven, he replied: "Well, an impresario's success, which word of lucky omen, I may casually remark, contains seven letters, comes from two things, recital and concert, both with the magic number, while the results of his success are gauged by a word, whose letters number exactly seven. You may possibly divine that the word I refer to is—Dollars."

### Hawley Elected Member of Musicians' Club.

Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, has just received notification of his election to the Musicians' Club of Cincinnati. This is an honor which came to him unsolicited and unexpected and shows the standing Captain Hawley has gained during his years of residence in Cincinnati as the Musicians' Club is a select body of less than a hundred leading musicians of Cincinnati.

### Cadman to the Fore.

When a composer rises so high in popular esteem that his songs become an integral part of the latest popular seller, he is indeed doing well. In the most recent novel from the pen of Will Levington Comfort, "Fate Knocks at the Door," the author has used Charles Wakefield Cadman's "From the Land of the Sky Blue Water," in apt illustration of certain passages of the story.

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86 GAINSBORO STREET, Suite 2,  
Boston, July 6, 1912.

W. L. Hubbard, for many years musical editor of the Chicago Tribune, and equally prominent as a musician and literary man, has been engaged by Mr. Russell to take charge of the publicity work of the Boston Opera House and has already arrived in this city to assume his duties. Preceding the opening of the opera season it is planned for Mr. Hubbard to give a series of lectures in Boston and vicinity dealing with the stories and music of the operas and their significance from a musical and artistic standpoint. In these lectures Mr. Hubbard will have the assistance of soloists and instrumentalists from the opera company.

Marie Sundelius, soprano, is one of the soloists engaged for the first of Mrs. Hall McAllister's North Shore musicales, to be held September 6.

"The Meistersingers in Camp" is the title of the popular and tuneful sketch in which "The Meistersingers," composed of members of the Harvard, Schubert and Weber Quartets, are now appearing at B. F. Keith's Theater. It was during last year's summer season that Mr. Keith first presented this musical combination and such was the popularity of their appeal that they have now become a permanent institution at Keith's for the summer months.

The teachers' bureau conducted by the New England Conservatory for the benefit of students and alumni, reports many engagements for next season. The demand for Boston trained teachers from schools and colleges outside New England is said by the management to have been one of the particularly gratifying features of the Conservatory's recent growth. Some of the engagements just concluded follow:

Herbert J. Jenney, of Milwaukee, Wis., '11, will direct the music department of Daniel Baker College, Brownwood, Tex.; Glens Pritchard, of Dayton, Ky., '11, and as soloist, '12, has accepted a position as member of the vocal faculty of the Salem Academy and College, Winston-Salem, N. C.; Augusta Gentsch, St. Louis, Mo., '11, who has been doing concert work for the last few months, takes charge of the piano department of the Mt. Ida School for Girls, Newton; Eva E. Johnson, Huntington, L. I., '12, joins the piano department of Lake Erie College, Painesville, Ohio, and Alice Shepard, Roxbury, '08, leaves this city for Decatur, Ga., to teach musical subjects at Agnes Scott College. Since graduation from the Conservatory's organ department she has taught at the South End Industrial School and sung at the South Natick Unitarian and Quincy Congregational Churches. Ethelinde F. Bridgham, Dexter, Me., '11, becomes head of the piano department, St. Helen's Hall, Portland, Ore. For some time past she has been the Conservatory's as-

sistant librarian. Mary Ellen Lease, Waterbury, Vt., '12, has been chosen piano instructor at Goddard Seminary, Barre, Vt.; Winnifred R. Ingraham, of Worcester, '11, will teach next year at the State Normal School, Bloomsburg, Pa., and Carl F. Rackel, Canton, Ohio, '08, has resigned his directorship of the music department of Mt. Union College, Alliance, Ohio, to become connected with Whitman College, Walla Walla, Wash.

BLANCHE FREEDMAN.

## Mme. Charles-Cahier an American.

The pronounced interest which American music writers are taking in Mme. Charles-Cahier's return to this country next season is explained in a measure by the fact that the singer, though widely known as the leading contralto of Germany, is in reality an American. As Mrs. Morris Black, of Cleveland, she was prominent some years ago not only as the possessor of a remarkable voice, but as a society leader of rare charm.

Madame Cahier's success abroad has been of a character that has brought her into worldwide renown. For ten years, following her departure for Europe and her debut in Paris as a protégée of Jean de Reszke, she has occupied a position of constantly increasing prominence, until today the German public is inclined to regard her as a native artist and to resent any imputation to the contrary.

Imperial and Royal Court Opera Singer is the imposing title borne by Madame Cahier, and it carries with it much distinction. As a member of the Court Opera, of Vienna, and of the Royal Bavarian Prince Regent Theater, Munich, she has taken part in many of the most important operatic reproductions of recent years. There are few German cities in which she has not appeared repeatedly in the famous contralto roles which she has either created or rendered with such success that they are associated in the public mind with her name.

Madame Cahier comes to America in October for a three months' tour under London Charlton's management. A portion of her time will be devoted to appearances at the Metropolitan Opera House, as following her "guest" engagement last spring she was promptly re-engaged; but the concert tour is the feature in which the country at large is interested. The late Edouard Grieg pronounced Madame Cahier "one of the greatest artists I have heard during my long life."

## Shattuck Writes to Haensel & Jones.

Haensel & Jones have received the following letter from Arthur Shattuck, the distinguished pianist:

Dear Mr. Jones:

For some time I have wanted to sit down and tell you and Mr. Haensel again how greatly I appreciate all you both have done for me this year. It has been a pleasure to be under your management and I shall sing your praises in a very high key when I return to Europe. I am looking forward to Germaine Schnitzer's success

with joy; she will have it I am sure, and I want to congratulate you in advance.

Please give Mr. Haensel my very best regards when you next write.

Again thanking you both heartily for all.

My mother and brother join me in very best wishes to you.

Very sincerely,

(Signed) ARTHUR SHATTUCK.

## Weber Praises Edouarde.

Joseph N. Weber, president of the American Federation of Musicians, while motoring along the Jersey Coast last week, stopped long enough at Asbury Park to hear Carl Edouarde and his band at the Arcade, and was so delighted with the excellence of the work performed by this splendid organization that he was not backward in publicly ventilating his praise. "Why shouldn't this be a great band," said he. "Just look at the men Edouarde has collected. Why, he has the best individual players in New York, all of whom have had great experience, and with the preliminary season they have had it does not astonish me that they are doing such splendid work. Indeed, I have never heard a better band. It is a great treat to hear it. Carl is a fine musician, a fine fellow and a fine conductor. I am glad he is making good down here and if he doesn't create a sensation I shall miss my guess."

Edouarde has already become very popular and the crowds are beginning to realize that the Arcade is the place to go for good music. The audiences are increasing steadily and the season is sure to be a most successful one. The commissioners who engaged Edouarde are highly pleased as may be gathered from the following notices inserted by them in the local paper:

## CARL EDOUARDE

and his splendid musical organization were given a great reception at the Arcade Saturday. The crowds that filled the hall and thronged the boardwalk outside were delighted with the classic program rendered in such a manner as to emphasize every beauty in harmony and tone.

But it was no more than was to be expected. Conductor Edouarde and his band were on their merit; they were to be judged according as they compared with the great Pryor and his musicians. And they captured the crowd. Their success from now on is assured.

Did you hear them? If you didn't you missed some wonderfully fine music. But you are still to be congratulated upon the further opportunities—this afternoon, this evening; every afternoon and evening.

## MUSIC LOVERS

in this city and vicinity should not fail to hear Carl Edouarde and his splendid band, now playing each afternoon and evening at the Arcade. For those of the summer visitors who delight in the beauties of classical music correctly and harmoniously rendered, well-balanced with pleasing popular airs, this organization will provide the most enjoyable entertainment.

The merit of this band is established beyond question. By "making good" with Asbury Park audiences, cosmopolitan, cultured and critical as they are, Conductor Edouarde has won for himself an enviable position in the musical world. Asbury Park discovered Arthur Pryor and gave him to the world. It now presents as a worthy successor, Carl Edouarde.

## Riheldaffer with Festival Orchestra.

Grace Hall Riheldaffer, soprano, will sing "Circe's Song" from Cadman's "Three Songs to Odysseus" with the Pittsburgh Festival Orchestra at Schenley Lawn, July 16. This will be the first orchestral performance of this song east of Denver, where it was given this spring with the Russian Symphony Orchestra.

Prof. Leopold Auer led a symphony concert not long ago in Riga.

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# MINNEAPOLIS

MINNEAPOLIS, July 3, 1912.

On its return from the Ravinia Park engagement the Minneapolis Symphony Orchestra will be on the road for ten days, playing in Milwaukee, Madison, Green Bay, Neenah, Mason City, Ia., and several other cities, arriving in Minneapolis July 23. July 24, 25 and 26 the full orchestra, eighty musicians, will take part in the Northwestern Saengerfest in St. Paul. The soloists who have been engaged positively for the symphony concerts during the winter are: Marie Rappold, Max Pauer, Elena Gerhardt, Xaver Scharwenka, Tina Lerner, Margaret Keyes, Mischa Elman, Efrem Zimbalist, Mildred Potter and Madame Ryder-Possart. There are others who are indefinite and their names will not be given out until their dates are certain. The management has been fortunate in securing Robert Lindemann as first cornet player, which is an important part of the orchestra, for the coming season.

Saturday morning, June 29, Vellita Morrison, pupil of Frederic Fichtel, assisted by Stewart Armstrong, basso, presented the following program in the Assembly Room of Stanley Hall:

Sonata, op. 31, No. 3.....	Beethoven
Vellita Morrison.	
Gypsy Love Song.....	Herbert
I'm Wearin' Awa', Jean.....	Neidlinger
The Bandit Life.....	Harper
Stewart Armstrong.	
The Maiden's Wish.....	Chopin-Liszt
Butterfly.....	Grieg
Cradle Song.....	Barili
Octave Study, E flat.....	Kullak
Vellita Morrison.	
Song of the Shirt.....	Homer
Stewart Armstrong.	
Carnaval Mignon.....	Schuetz
Prelude—Serenade d'Arléquin.	
Tristesse de Colombine.	
Polichinelle.	
Pierrot reveur.	
Caprice Sganarelle.	Vellita Morrison.

The Summer School of the Northwestern Conservatory is holding its session at Stanley Hall, 2118-22 Pleasant avenue, during the remodeling of the Studio Arcade. The largest enrollment for the summer is, as usual, in the piano department, and made up of teachers who take this opportunity for going on with advanced study in prepara-

tion for their work. The free classes in ear training, history of music and form, elements, psychology of music, free model classes for children, are larger than during any previous summer session. This is thought to be due, in part at least, to the aroused interest among the music teachers of the State, because of the plan for teachers' examinations by the Minnesota Music Association.

Saturday evening, July 6, Mertianna Towler, pupil of Frederic Fichtel, and Henry Skogmo, baritone, pupil of Arthur Vogelsang, are to give a recital in the Assembly Room at Stanley Hall. The public are invited. The program is as follows:

Sonata, No. 2.....	Beethoven
Mertianna Towler.	

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Winter's Lullaby.....	DeKoven
Nita Gitans.....	DeKoven
Henry Skogmo.	
Four preludes, Nos. 21, 20, 13, 1.....	Chopin
Moment Musical.....	Moszkowski
Scherzo, E minor.....	Mendelssohn
Rhapsody, G minor.....	Brahms
Mertianna Towler.	

## EDUCATION FOR SINGERS.

The following are extracts of a paper read at the recent convention of the New York Music Teachers' Association, held at Columbia University, New York, by Adele Laeis Baldwin:

The association represented here this morning (June 25) has seen fit to divide the question to be considered into five branches: musicianship, respiration, tone-production, diction, interpretation and to determine if possible "How much, and what kind of knowledge" is necessary for a teacher of the great art of singing.

Each of these branches can be taught separately (and joined later by a master), and when this is done no one can deny that the singer is more quickly equipped for his career than by leaving all the work to be done in the thirty minutes usually allotted to the average singing lesson! The first branch, musicianship, is seldom, if ever, taught with tone-production, or any of the other four branches. Sending pupils to a separate teacher of diction is an accepted custom with the French, and in most studios in this country for all languages *except* English. The operatic coach, teacher of "Mise en scene," and of interpretation, is necessary for the aspirant for operatic fame; and we even have very capable specialists in the branch of respiration, who are doing great good, not only for tone support in singing, but for the general health of the student, by special breathing exercises; the practice of which is endorsed by this society! In view of these facts, why so many objections to sending your pupils to an expert when the special need of the student demands it, or your lack of time and qualifications to remedy his special defect makes it necessary? Mr. Miller has just mentioned one disadvantage to this custom: "The expert does not always return the student," after the deficiency in his branch has been remedied, for he often tampers with other branches. Some years ago I sent a pupil to an operatic coach for "mise en scene"; he immediately began with tone work. I lost a pupil, and the pupil a voice; an unpleasant experience for teacher and pupil! But

specialists are not all Apaches! In the Institute of Musical Art, where I have the honor of teaching two subjects, the students are taken principally from the classes of the singing department. I feel confident that all the singing teachers understand and know that I am not trying to appropriate their pupils, but only helping them to a better knowledge of English, and the voice from the other end of the vocal instrument by giving them exercises and drill to free the articulating organs! "What kind of knowledge must a singing teacher possess?" If the singing teacher is so placed that for one reason or another he cannot send his pupils to a specialist, *he must know how to do the work himself!* Or, if having sent the pupil, not understanding the work, *how* can he know that the pupil has been properly taught and how can he apply the work to the other branches with which he is familiar? For the first branch he must know if the pupil is singing the correct notes and time. In the second branch, *respiration*, he must be able to differentiate between breath controlled at the diaphragm or held by throat, jaw, etc.

He must be able to apply speech sounds to a singing tone. He must recognize "interference," as Dr. Mucky calls it, to obtain good tone production, and lastly, he must know some rules and laws governing phrasing and interpretation.

The kind of knowledge required for this particular branch, "diction," is the phonic system of at least four languages with which the singer of today must be equipped, Italian, English, French, German! I do not mean that it is necessary to converse in these languages in order to teach the speech sounds of each, but an ability to recognize the sounds and a familiarity with the difficulties of each language for the student who is trying to master it: the difficulty for English speaking students trying to master the other three, the difficulty for the foreigner who attempts our own English! And most important of all, he should know his own language perfectly before he attempts to sing or to teach it! For the Eng-

Prologue (from Pagliacci).....	Leoncavallo
Henry Skogmo.	
Polonaise, op. 40, No. 2.....	Chopin
Nocturne, op. 15, No. 1.....	Chopin
Novellette, F.....	Schumann
Impromptu, C sharp minor.....	Rheinhold
Mertianna Towler.	

The regular faculty recitals given on Saturday mornings at 11 o'clock and the students' recitals of Wednesday afternoon at 4 o'clock, which have been discontinued during the commencement weeks in favor of the many graduation programs, will be resumed on July 10 and 13. All friends of the Conservatory and others interested in music and expression are cordially invited to attend these recitals.

Grace Chadbourne, soprano; Haidee Twiford-Calvert, soprano; Margaret Distad, contralto, and Sumter Calvert, basso-contralto, with Hortense Pontius Camp as accompanist, gave the following program before an audience of 800 students at the Agricultural College of the State University, Saturday morning, June 15:

One Fine Day (Madame Butterfly).....	Puccini
Boat Song.....	Ware
Miss Chadbourne.	
My Dear.....	Salter
At Dawning.....	Cadman
Miss Distad.	
Birthday.....	Woodman
The Danza.....	Chadwick
Mrs. Calvert.	
When Shadows Gather.....	Marshall
Mr. Calvert.	
God Keep You, Dearest (new).....	Pontius
Miss Chadbourne.	
Banjo Song.....	Homer
Mr. Calvert.	
Nymphs and Fauns.....	Bemberg
Mrs. Calvert.	

Esther Jones-Guyer, the popular St. Paul contralto, pupil of William H. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, gave the following program in Webster, Ia., June 18, with Rosalind Cook at the piano:

From the Land of the Sky Blue Water.....	Cadman
The Moon Drops Low (from American Indian Songs).....	Cadman
The Parting Rose.....	Pontius
Through a Primrose Dell.....	Spross
Die Lorelei.....	Liszt
Amour, Viens Aider.....	Saint-Saëns
My Heart at Thy Sweet Voice.....	Saint-Saëns
(From the Second Act of Samson et Delilah.)	
Calm as the Night.....	Bohm
Ich Liebe Dich.....	Grieg
I Hear You Calling Me.....	Marshall
The Danza.....	Chadwick
H. EDITH DICKINSON.	

lish student Italian is not as easy as it would seem, for the French, with four unusual nasal vowels and two for which there is no equivalent in English, u and eu, the difficulty presented by the fundamental rule governing the linking of syllables in direct contrast to the English manner. German with the un-English unlauted ü and ö with two sounds for each letter as in hüte, hütte, höle, hölle, its difficult ch with three tongue positions depending upon the vowel preceding it, the initial Z, etc.

The average English speaking student knows only words by which he makes himself understood, but when he attempts to sing them he cannot prolong the exact shade of the vowel because he does not recognize it in this exaggerated form; he confounds the symbol for the sound which it represents and vice versa! How many English speaking teachers could tell me "off hand" the pronunciation of the most difficult letter in the language, the letter r in the different situations in which it is found in English, or the rules for word grouping?

If the student does not "hear the sound" and cannot produce it, the teacher must be able to give him the exact position of the organ or organs with which it is produced! It is all very well to say "forget anatomy, organs and muscles," and think only of the soul of the music and poem! But until the organs and muscles are trained to obey and respond to the will, voluntarily and involuntarily the poor soul will have a hard time soaring upward with hindrances and defects of speech hanging and weighing down its wings!

In other words the singer must train the entire instrument which includes the articulating organs as well as the organs of tone!

We were told to ascertain the "minimum" of knowledge required for the vocal teacher—I would rather use the word "maximum" for only by how much knowledge, and his ability to impart what he knows can the excellence and standing of the teacher be graded.

### Witek's Abroad.

From their villa in Schandau A. E. Sachsen, Anton and Vita Witek send greetings together with the news that the pupils accompanying them on their foreign jaunt are studying uninterruptedly in their beautiful surroundings.

# MICHIGAN MUSIC TEACHERS IN CONVENTION.

DETROIT, July 5, 1912.

The twenty-fifth annual meeting of the Michigan Music Teachers' Association was held in this city June 25, 26, 27, 28, all of the sessions being held at the First Unitarian Church. One of the noticeable features of the convention was the fact that all sessions and programs were started at the hour announced and without changes or substitutions. This is unusual at most meetings of this kind and credit is due the program committee, of which Miss Jennie M. Stoddard was chairman. The election of officers resulted in the re-election of all the officers of the previous year, viz: J. G. Cummings, president; Franz A. Apel, vice-president; James H. Bell, secretary; Melville W. Chase, treasurer; S. E. Clark, auditor.

The complete program follows:

## TUESDAY AFTERNOON, JUNE 25.

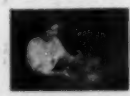
- 2 o'clock—Registration of members.  
 2.30 o'clock—Opening exercises.  
 Address of Welcome.  
 Hon. William B. Thompson, Mayor of Detroit.  
 President's Address.  
 J. G. Cummings (Saginaw).  
 Appointment of Committees, etc.  
 Address by Luther L. Wright, superintendent of State Department of Public Instruction.  
 4 o'clock—Concert.  
 Theme and variations from Trio Elegique.....Rachmaninoff  
 (For piano, violin, cello and organ)  
 Clara Koehler-Heberlein, Detroit; Louie Davison, Detroit;  
 Richard P. Hall, Detroit; Murray G. Patterson, Detroit.



ELSA RUEGGER.

- Songs—  
 Du bist die Ruh ..... Schubert  
 Du meines Herzens Kronelein.....Richard Strauss  
 Wie sollten wir .....Richard Strauss  
 Vivian Gilpin, Ypsilanti; Alice M. Lourden, accompanist.  
 Piano—  
 A Pastorale .....Minnie E. Gillette  
 Abendlied .....Minnie E. Gillette  
 Tarantelle .....Von Kaan  
 Hilda Mertens, Bay City.  
 Violin, Caprice Viennois .....Kreisl  
 Mabel E. Ferry, Owosso.  
 Gladys Springett, accompanist.  
 Quartets—  
 My Love's Like a Red, Red Rose.....Rogers  
 Indian Lullaby .....Vogt  
 Love Song .....Brahms  
 The Chaminade Quartet (Detroit).  
 Mrs. Frederic W. Brown, Mrs. Charles A. Parker,  
 Mrs. Benjamin F. Mulford, Jennie M. Stoddard.  
 Piano—  
 Intermezzo, E flat minor .....Brahms  
 Romanze .....Brahms  
 Rhapsodie .....Brahms  
 Francis A. Mayhew, Detroit.

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## TUESDAY EVENING, JUNE 25.

- 8 o'clock—Recital.  
 Ludwig Becker, violinist, Chicago, and Arthur Granquist,  
 pianist, Chicago, assisted by The Orpheus Club of Detroit,  
 Charles Frederic Morse, director.  
 The Phantom Host .....Friedrich Hegar  
 The Orpheus Club.  
 Sonata, E flat major (violin and piano).....Richard Strauss  
 Awake, My Lady Sweetlips.....Horatio Parker  
 A Summer Lullaby.....Brewer  
 The Frog .....Ernest Newton  
 The Orpheus Club.

MME. LILJE GULBRANDSEN MOORE,  
Norwegian lecture-recitalist.

- Fantasia Appassionata .....Vieuxtemps  
 Concerto, B minor.....Saint-Saëns  
 Molte moderato e maestoso.  
 Albulblatt .....Wagner-Wilhelm  
 Caprice Viennois .....Kreisl  
 Liebesfreud (valse) .....Kreisl  
 Tuesday Musicals reception to members of the association immediately following the concert.

## WEDNESDAY MORNING, JUNE 26.

- 9.15 o'clock—Meeting of County Vice-Presidents.  
 10 o'clock—Round Table for Piano Teachers.  
 Melville W. Chase, Hillsdale, chairman.  
 Paper: Are Methods Essential for Good Piano Teaching?  
 Francis A. Mayhew.  
 Responses by Mr. Apel, Detroit; Mrs. Cragg, Detroit,  
 and others.

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10 o'clock—Round Table for Violinists.

H. A. Milliken, Bay City, chairman.

11 o'clock—Business meeting, election of officers, etc. At this meeting Mr. Milliken addressed the association on the subject of the Bill for the State Registration of Music Teachers.

## WEDNESDAY AFTERNOON, JUNE 26.

2.15 o'clock—Concert.

- Piano—  
 Impromptu, F sharp major.....Chopin  
 In Solitude .....Poldini  
 Wanda Leszczynski, Detroit.  
 Songs—  
 Thy Beaming Eyes .....MacDowell  
 Her Eyes .....Milenberg  
 Trustingly .....S. R. Gaines  
 P. A. Ten Haaf, Grand Rapids.  
 Therese von Nostitz-Mueller, accompanist.  
 Violin—  
 Berceuse .....Arenski  
 Canzonetta .....d'Ambrosio  
 Henri Mathys, Detroit.  
 Songs—  
 I Martius Am (Morning of the Year).....Cadman  
 The Wind and the Sea.....C. Henrich  
 Samuel I. Slade, Detroit.  
 Mrs. Edwin S. Sherrill, accompanist.  
 Trio for piano, violin and cello.....J. G. Cummings  
 Lou Florence Olp, Saginaw; H. A. Milliken, Bay City;  
 Emma McDonald, Detroit.  
 3.30 o'clock—Social half hour.  
 4 o'clock—Program continued.  
 Piano—  
 Gavotte in B minor.....Bach-Saint-Saëns  
 Romanze .....Schumann  
 Intermezzo .....Leschetizky  
 Mary Dickinson, Ypsilanti.  
 Songs—  
 A Japanese Legend.....Harry Patterson Hopkins  
 Turn Thee to Me (Bibliche Lieder) .....Dvorak  
 Aufenthalt .....Schubert  
 Eugene Woodhams, Hillsdale.



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 Priere a Notre Dame.  
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 En Kolddeinde (The Warbling Lark).  
 Vaarmorgen Skoren (Spring Morning in the Wood).  
 Blaavies (Blue Flowers).  
 Blomsteranking (Flower Gathering).  
 Duggdraper (Dewdrops).  
 Mot Krel (Eventide).  
 Sov Saa Stille (Cradle Song).  
 Eleanor Hazard Peacock, Detroit.  
 Lilje Gulbrandsen Moore, accompanist.

## WEDNESDAY EVENING, JUNE 26.

8—Piano recital by Harold Henry, Chicago.  
 Assisted by the Tuesday Musicals Chorus, Detroit.  
 Spring Song ..... Brahms  
 Ave Maria ..... Hawley  
 The Tuesday Musicals Chorus.  
 Directed by Jennie M. Stoddard; Mrs. Edwin S. Sherrill, accom.  
 Intermezzo, op. 118, No. 1 ..... Brahms  
 Capriccio, op. 76, No. 2 ..... Brahms  
 Rhapsodie, op. 79, No. 2 ..... Brahms  
 Concert-Allievo ..... Scaratti-Godowsky  
 Ballade, G minor ..... Chopin  
 Barcarole ..... Chopin  
 Tarantelle ..... Chopin  
 Spring Time Cycle ..... Mahel W. Daniels  
 The Awakening.  
 Apple Blossoms.  
 The West Wind and the May.  
 Spring Heralds.  
 The Tuesday Musicals Chorus.  
 Semi-chorus: Mrs. Theodore O. Leonard, Setta Robinson.  
 Mrs. Benjamin F. Mulford, Ethel W. Allison; Mrs. Leslie Lamborn, soloist.  
 Keltic Sonata ..... MacDowell  
 The Valley of the Belles ..... Ravel  
 En Automne ..... Moszkowski  
 Isoldens Liebestod ..... Wagner-Liszt  
 Valse d'Oberman ..... Liszt

## Tuesday Musicals Chorus.

Personnel—Soprano: Mrs. Frederic W. Brown, Mrs. Leslie Lamborn, Mrs. Theodore O. Leonard, Mrs. John J. Timlin, Leona Troy, Setta Robinson, Mrs. Benjamin F. Mulford, Ethel W. Allison, Mary A. Cook, Lois Inglis, Mrs. Charles Moore. Contralto: Mrs. Charles Clements, Clara George, Frieda Gagel, Mrs. Charles A. Parker, Mrs. George Perry Palmer, Marie Von Essen, Mrs. John M. McKerchey.

## THURSDAY MORNING, JUNE 27.

9:15 o'clock—Round Table for Organists.  
 Abram Ray Tyler, Detroit, chairman.  
 Papers: Some Recent Works for the Organ.  
 Charles Frederic Morse, Detroit.  
 The Work of Robert Hope-Jones.  
 C. A. White, Bay City.  
 Discussion to follow.  
 9:15 o'clock—Round Table for Singing Teachers.  
 Samuel I. Slade, Detroit, chairman.

Paper: The Singing Teacher as a Faddist.  
 Eleanor Hazard Peacock, Detroit.  
 Responses by Marshall Pease, Detroit; Eugene Woodhams, Hillsdale; Alice May Harrah, Detroit.  
 And others in open discussion.  
 10 o'clock—Round Table for Theory and Composition.  
 Francis L. York, Detroit, chairman.  
 Subject: Is the Study of Composition Valuable to the Student of Singing or of Instrumental Music?  
 Responses by Mr. Pease, Mrs. Heberlin, Mary Christie, And others in open discussion.  
 11:30 o'clock—Unfinished business.

## THURSDAY AFTERNOON, JUNE 27.

2:15 o'clock—Concert.  
 Piano—  
 Songs Without Words ..... Julius V. Seyler  
 Tarantelle ..... Julius V. Seyler  
 Clara Von Nostitz, Toledo.  
 Songs—  
 Spring (Down in the Forest) ..... Landon Ronald  
 Jean ..... Spross  
 Longing ..... Charles H. White (Michigan composer)  
 Heart's Ease ..... Charles H. White (Michigan composer)  
 Anna Louise Gillies, Flint.  
 Piano—  
 Viola Crow, Grand Rapids.  
 Song, Love Me Well ..... Bemberg  
 Lena Lee Leonard, Kalamazoo.  
 Sonata for piano and cello ..... Grieg  
 Allegro agitato, Andante molto, Tranquillo, Allegro.  
 Wilhelmine Von Gilsa Diederich, Detroit.  
 Jacob Holstin.  
 3:30 o'clock—Social half hour.  
 4 o'clock—Trio: Angelus de Soir ..... G. Waring Stebbins  
 (Organ, harp and cello.)  
 Minnie B. Caldwell, Detroit; Helen Burr-Brand, Detroit;  
 Emma McDonald, Detroit.  
 Songs—(The Wandering One) ..... Caro Roma  
 Absence.  
 Doubt Not.  
 The Letter.  
 The Return.  
 Madame Howe-Wierengo, Muskegon.  
 Mrs. Mueller, accompanist.  
 Piano—  
 Moonshine ..... MacDowell  
 The Brook ..... MacDowell  
 Melody in G flat ..... Cadman  
 Melodie Italienne ..... Moszkowski  
 Louise Unsworth Cragg, Detroit.  
 Songs—  
 Busied ..... Beethoven  
 Serenade ..... Branscombe  
 Invictus ..... Bruno Huhn  
 Archibald Jackson, Detroit.  
 Lillian Lachman-Silver, accompanist.  
 Trio for piano, violin and cello ..... Abram Ray Tyler  
 Allegro con brio, Adagio, Allegro marziale.  
 Mrs. Boris L. Ganapol, Detroit; Edmund Lichtenstein, Detroit; Elsa Ruegger-Lichtenstein, Detroit.

## THURSDAY EVENING, JUNE 27.

8 o'clock—Lecture-recital by Ferdinand Sinzig, New York.  
 Modern Piano Playing.  
 Two Etudes, op. 35, Nos. 1 and 2 ..... Chopin  
 On Pinions of Song ..... Mendelssohn-Liszt  
 Etude de Concert ..... Liszt  
 Andante from op. 72 ..... Glazounow  
 Capriccio, op. 76, No. 1 ..... Brahms  
 Intermezzo, op. 76, No. 3 ..... Brahms  
 Intermezzo, op. 76, No. 4 ..... Brahms  
 Gavotte (Gluck) ..... Saint-Saëns  
 Mazurka, B minor ..... Debussy  
 Reverie ..... Debussy  
 Valse Romantique ..... Debussy  
 Reflets dans l'eau (Reflets Images) ..... Debussy  
 Menuet from Sonatine Alborada de Gracioso ..... Ravel  
 (Serenade of the King's Jester.)  
 Mr. Sinzig uses the Steinway piano.

## FRIDAY, JUNE 28.

9 o'clock, at Grinnell Bros.' Hall. A Lecture-concert.  
 Henry Riley Fuller, Mus. Bac., Detroit.  
 Mrs. Boris Ganapol, pianist; Mrs. F. L. Abel, violin; F. L. Abel, cello.  
 Subject: "Player-Piano Pedagogics," showing the value of the player-piano to all teachers of music; particularly in piano instruction.  
 Program—  
 Comparison of concealed performances of pianist and player-pianist.  
 Illustration of parallel use of player-roll and keyboard for technical comparison and stimulus.  
 Excerpt from Kreutzer Sonata ..... Beethoven  
 (Illustrating player-roll as a descriptive ready-reference.)  
 Excerpt from Le Rouet d'Omphale ..... Saint-Saëns  
 (Illustrating analysis by means of the player-roll.)  
 Excerpt from Rhapsodie Hongroise, No. 12 ..... Liszt  
 (Illustrating player-roll in communicating recorded interpretation.)  
 Excerpt from piano concerto in A minor, op. 54 (first movement), Schumann  
 (Illustrating player-roll in studio accompaniments.)  
 Excerpt from trio in D minor, op. 49, for piano, violin and violoncello ..... Mendelssohn  
 (Illustrating player-roll in communicating of chamber music.)  
 2:45 o'clock—Boat ride—Bob-Lo.

Among the artists prominent in the programs of the convention were Eleanor Hazard Peacock, soprano; Elsa Ruegger, cellist; Lilje Gulbrandsen Moore, pianist, and Francis A. Mayhew, pianist. All of these artists are under the management of James E. Devoe, the Detroit impresario.

Madame Ruegger, who has for four years been cellist of the Detroit String Quartet, is now considering a proposition to make her headquarters on the Pacific Coast, in which event this city will suffer a great artistic loss. In any event, Madame Ruegger will make a number of Eastern appearances under Mr. Devoe's direction. Her Pacific Coast tour of last season was a great success and one of the San Francisco critics in a review of her appearance with the San Francisco Orchestra prophesied that no artist could be certain of a greater welcome than would be given upon her return to that city. Negotiations for appearances in New York and other Eastern cities are now being made.

Lilje Gulbrandsen Moore, the Norwegian lecture-recitalist, added greatly to her prestige during the past season and her lecture-recital on the legends, folk lore and general musical life of Norway have made her services in demand by the various clubs and societies of this section. Madame Moore's singing of the characteristic folk songs is greatly enhanced by the authority with which they are given, and as a performer of the piano literature of Grieg, Sinding and other native composers, she is most delightful. Madame Moore's recitals are given in native costume of great beauty and the general excellence of her programs is advanced by her pleasing personality and her gracious attitude toward her auditors.

Francis A. Mayhew, the young English pianist who recently made Detroit his headquarters, has made many friends and built up a large and substantial following in a remarkably short time. His sound musicianship was manifested in the Brahms group which he played at the first convention program. In the discussions Mr. Mayhew also demonstrated that he is a thinker, which no doubt accounts in a large measure for the satisfaction derived from his playing of the works of the various composers. The marvelous strides which he has already made as a virtuoso give evidence of an even greater future. Mr. and Mrs. Mayhew will spend a portion of the summer season in and near Boston, where Mr. Mayhew will complete preparations for his recital programs.

The next session of the association will be held at Lansing, Michigan.  
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After the exertions of his Southampton barangue, his walks and rides to Portsmouth, and his sightseeing, Don Keynote felt that it would be wrong to disappoint the expectant Londoners by appearing among them in a worn and jaded state. He took a day off before he went on. Next morning, as he started for a holiday in Salisbury, he said to the guard at the railway station, "Sir, is your train perfectly safe?"

"Safe? yes, sir, I believe so, sir. In fact, sir, we've never had an accident, sir—not on our line, sir—so far as I can remember, sir. In fact, I know it is safe, sir."

"Your line may be safe enough when there is no accident," replied the Don, "but what would you do in case of accident?"

"Accident, sir? Well, now sir—I-er-well," answered the hesitating guard.

"You see you cannot tell. I am sure you have no experience in handling wrecks. That's why I'm nervous."



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"I'm afraid I shouldn't, sir—in fact, sir, I believe I should be quite unnerved," replied the guard, humoring the Knight whom he took to be a lunatic. After a little persuasion Don Keynote was induced to get on board, even though he felt in his heart of hearts that an American train was safer in case of accidents and that the English train was safe only so long as nothing went wrong. But as nothing went wrong, however, the Don reached Salisbury sound in wind and limb.

Sitting in the office of the White Hart Hotel he inquired for the home of Michael Wise.

"His name is not in the city directory or the telephone book, sir," replied the clerk.

"Is that great man already forgotten?" exclaimed the Knight, sadly.

"I never even heard of him, sir—I'm sorry to say," said the clerk.

"He was one of the greatest musicians of the King Charles period."

"King Charles, sir!" echoed the clerk.

"He was killed—here—in the streets of Salisbury."

"Killed, sir!" said the echo.

"Yes, slain in 1687 by the city watchmen."

"The watchmen, sir!" again interposed the echo.

"Yes! I said watchmen—the policemen of that period. Michael Wise was the greatest organist of his day, probably; but Michael was not wise in his day and generation. For being in a towering rage, and quarrelling with his

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wife, he rushed out of the house and began to fight with the watchmen."

"Fight, sir," murmured the echo.

"They broke his skull in defending themselves. So the year 1687 not only witnessed the publication of Newton's 'Principia,' the death of Michael Wise, but likewise the death of the famous Nell Gwyn, who, like Wise, was a favorite of the merry monarch."

"Nell Gwyn, sir? I've heard of her, sir," said the clerk.

"I do not doubt it; she was not a musician."

"Not a musician," added the echo.

"Have you ever heard of William and Henry Lawes, long associated with Salisbury?"

"Lawes, sir? No; I don't think I have. Salisbury musicians, sir?"

"Sir," said the Knight, waxing eloquent, "the whole musical world is indebted to Henry Lawes, if it is true, as we are told on good authority, that he was the first to employ bars in his music to mark the place of accent and the rhythmical division of the melody, as all musicians do today. You've heard of Milton, I presume?"

"Milton, sir. O yes; our greatest poet after Shakespeare."

"Very true," replied Don Keynote, "but do you know that Milton and Lawes wrote and composed 'Comus' for the Earl of Bridgewater in 1634?"

"Milton and Lawes?"

"Lawes was not only the composer, but also the writer of the letter to the Earl, in which letter Lawes says the poem is so lovely that it has brought him to the necessity of producing it to the public view. This composer brought the poem to the notice of the public, and the public straightway forgot the composer, and remembered only Milton."

"Only Milton?"

"That's all. And that is as it should be; for Lawes was but a musician of the day, and Milton is a poet for all time," said the Knight, putting on his hat and leaving the hotel.

When he entered the ancient gateway and first set foot upon the vast lawn of green velvet in which the Cathedral stood, nestling among the aged trees at its base, he turned to a verger and remarked that "if we had such a vacant lot as this in America we should improve it."

"Improve it!" exclaimed the verger, who took the Knight's comment seriously. "Improve it! How could you improve it. This lawn has been improved for six hundred years. You could not make a lawn like this in the few years you have been a nation," said the old verger with that inimitable scorn which belongs particularly to ancient cathedral towns.

"Sir," said the Knight with a profound bow, "nothing could be more perfect than the thick, soft, silken carpet of living emerald in which you take such pride. But there is no money in it. Cut down those trees, plow up this land, put up hoardings covered with whiskey and corset advertisements and scatter a few tin cans here and there. Oh, you must go to America to learn how to make your land pay. Just think of it—not one single, solitary advertisement in all this wasted space!"

"Sir," said the verger, losing his accustomed dignity, "I feel it incumbent on me to inform you that you are a fool."

In the cathedral the Knight made friends with a young curate whose enthusiasm for the splendid architecture of the old building quite carried him away.

"Besides the modern steel structures of our day, such as the Eiffel Tower in Paris," said the curate, "the spire of this cathedral is not high. Yet when you consider that it was two hundred and thirty years old before Columbus set sail for the New World, I think it speaks well for the honesty and skill of the builders that the slender stones are still in place."

"Sir," said the Knight, "it is wonderful. Yet 406 feet is no mean height, even today."

"Four hundred and six feet, not of height, but of beauty; seven hundred years, not of age, but of uplifting influence to raise man's thoughts from the earth to heaven," exclaimed the curate.

"I believe," said Don Keynote, "that the Vicar of Wakefield issued from the Salisbury press."

"True; and Philip Massinger, Joseph Addison and Henry Fielding were residents of this old city. Besides," said the curate, "there were a number of excellent musicians born here in former years."

"You are interested in music?" queried the Knight.

"I am; it is my hobby—that is to say, antiquarian musical research is a passion of mine. How often have I wandered over Old Sarum and Stonehenge trying to imagine the barbaric music those ruins and mounds once heard in prehistoric times. Old Sarum is, of course, prehistoric only as regards its music. We know that it was the site of a Saxon town which was built on the remains of the largest of the Roman entrenched camps in England. And we know that the Romans made their camp here after having subdued a tribe of the Belgæ whom Caesar had driven from Gaul. But Stonehenge antedates all our knowledge of it. It was a Druid temple when Caesar came to England fifty-five years before Christ. Its age no man can tell. What strange, weird sounds of hideous instruments it must have heard, what shrieks and dying groans have echoed through its rough hewn arches where human sacrifices perished in midnight orgies!"

"I ought to spend a month in Salisbury," exclaimed Don Keynote.

"A month! I have lived here all my life and I feel that I have only begun to know a little of the two thousand years of history that are written on the walls, mounds and plains of Salisbury."

#### Charles Anthony Wins London Audience.

Another brilliant success scored by an American pianist, this time in London, is that of Charles Anthony, the gifted young pianist and teacher of Boston. Though Mr. Anthony's talents are well known to his many friends in this country, his London recital marked his European debut and therefore his really remarkable success is all the more gratifying. Many flattering offers have been made the young pianist for forthcoming concert tours with such world famous artists as Madame Kirkby-Lunn and Dr. Georg Henschel, while his social success has been even as brilliant and noteworthy as his artistic and musical achievements. Immediately after his second recital, to be given July 5, Mr. Anthony will leave London for a series of visits at the various country homes of his many

friends which will occupy all available time until September, when he returns to this side.

The appended notices voice the opinions of the London press on his first concert, June 11:

Charles Anthony, who gave a first recital at the Aeolian Hall on Tuesday, is an American pianist whose art has reached a more mature stage than that generally associated with first appearances, since he has not been content merely to graduate in technic. His program covered enough ground to indicate a wide sympathy with music of all schools and his performance shows considerable power of expression. His version of the "Etudes Symphoniques" of Schumann proved that he could produce a tone of great volume when he desired it. Occasionally the desire seemed rather unjustifiable, but Mr. Anthony did not always exalt vigor above insight, while he was quite competent to steer a just course between mechanical rigidity and emotional license. It was a strong, confident performance designed rather to elucidate the music than to advertise the interpreter. Mr. Anthony also gave examples of Bach, Brahms and Debussy, and in the customary Chopin group his fervor did not disguise the sincerity of his feelings.—London Daily Telegraph.

America has in Mr. Anthony a pianist who stands for what is unassertive and therefore agreeable. He has a good technic and his best right to appreciation was secured by the quiet way he dealt with imaginative pieces such as Brahms' intermezzi and the Debussy group. His tone has true lyrical sweetness.—London Morning Post.

He has excellent technic and a good command of tone color; he plays with fluency and taste and Schumann's etude was set forth in a satisfactory manner with confident and firm technic and ability to invest the music with a definite character.—London Standard.

Mr. Anthony made an excellent impression by the intelligence, crispness and refinement of his playing at Aeolian Hall.—London Referee.

His playing showed wide sympathies, easy technic and sensitive regard for the composer's intentions.—London Times.

#### Healy Manager for San Francisco Orchestra.

The San Francisco Symphony Orchestra has just appointed Frank W. Healy business manager for the orchestra for the forthcoming season.

Mr. Healy for a number of years was in the business department of the Tivoli Opera House in San Francisco, under the management of W. H. Leahy, and during the last two years he was also in the business department of the Tetraxini Concerts.

The San Francisco Call in commenting on the selection of the manager of the orchestra says, "The selection of Healy as manager of the material elements of the Symphony Orchestra gives wide satisfaction. He is exceptionally well qualified for the work, having had training in the artistic as well as the financial side of musical organizations, and being a musician as well as a business man—a rare combination."

The offices of the Symphony Orchestra will shortly be opened on Eddy street. The orchestra season will commence October 25 and close March 14, 1913. Twenty concerts will be given and visits will be made to adjacent cities. The Board of Governors are Dr. A. Barkan, T. B. Berry, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, Wm. H. Crocker, F. P. Deering, J. D. Grant, Frank W. Griffin, E. S. Heller, John D. McKee, J. D. Redding, John Rothschild, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman and R. M. Tobin. The director of the orchestra is Henry Hadley.

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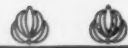
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